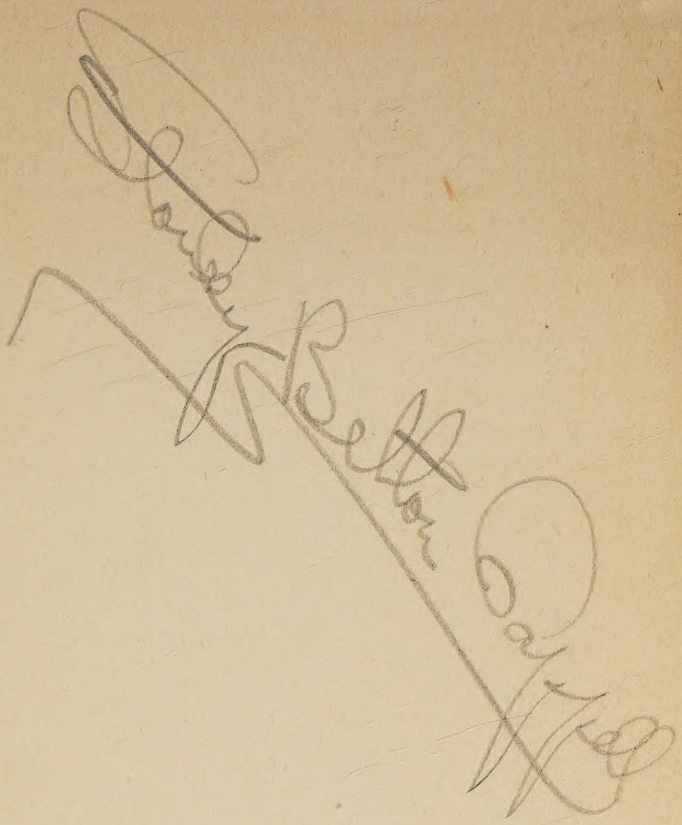
How To Write Photo Plays

John Emerson
and
Anita Loos



JOHN EMERSON AND ANITA LOOS READING THE SCENARIOS

Many thousand manuscripts are examined with the idea of finding real material. The majority of these lack method of presenration. Be sure yours at once commands attention by its form.

HOW TO WRITE PHOTOPLAYS

BY

JOHN EMERSON

AND

ANITA LOOS

Authors of "Breaking Into the Movies"

WITH A COMPLETE SCENARIO AS WRITTEN BY THEM OF "THE LOVE EXPERT"

Illustrated

PHILADELPHIA
GEORGE W. JACOBS & COMPANY
PUBLISHERS

Copyrighted, 1920, by
THE JAMES A. McCANN COMPANY

All Rights Reserved

Copyrighted, 1923, by
GEORGE W. JACOBS & COMPANY

Printed in U. S. A.

CONTENTS

CHAPTER		PAGE
I.	Let's Write a Movie	1
II.	Tools and Trades	5
III.	Getting the Story Across	10
IV.	The Photoplay Writer's Dictionary	14
V.	The Theme	21
VI.	Star Sympathy	24
VII.	"Action! Camera! Grind!"	27
VIII.	The Synopsis	30
IX.	The Continuity	34
X.	Titles and Sub-Titles	38
XI.	A Model Scene	43
XII.	Marketing the Story	49
XIII.	Writing for the Camera	53
XIV.	Scenery for Scenarios	57
XV.	The Actor's Angle	60
XVI.	Character on the Screen	64
XVII.	The "Interest"	68
XVIII.	The Kind of Stories That Sell	72
XIX.	What to Write—and Not to Write	76
XX.	Cutting the Picture	79
XXI.	Writing for the Censors	83
XXII.	The Pictorial Element	87
XXIII.	The Denouement	90
XXIV.	How to Begin	94
XXV.	Midway in the Photoplay	99
XXVI.	The Final Close-Up	103
	The Love Expert	108

Digitized by the Internet Archive
in 2026

https://archive.org/details/howtowritephotop0000john

ILLUSTRATIONS

John Emerson and Anita Loos Reading the Scenarios ..... *Frontispiece*

FACING PAGE

Actual page from a Scenario 36

Working with the Studio Staff 56

Cutting the Picture 80

The First Showing 106

How To Write Photoplays

CHAPTER I

LET'S WRITE A MOVIE

ARCHÆOLOGISTS have spent life-times excavating portions of Italian real estate to prove nothing more important than that Rome was not built in a day.

On the other hand, the average aspiring photoplaywright was not the contractor for Rome. Otherwise he would have secured some such sterling work as "How To Be Your Country's Father in Sixteen Short Lessons," and planned to erect the city some spare evening when there was nothing more important on hand.

"Aha, the old stuff," you say. "This is simply another one of those treatises on the impossibility of writing for the movies unless you have genius and something on the scenario editor of a libelous nature. They're going to tell us how many years they spent in educating themselves and how many tons of manuscripts are rejected yearly and how the motion picture is a fine art that requires familiarity with Shakespeare and Molière."

On the contrary, motion picture writing is as practical a profession as plumbing, only the plums are bigger. It is at the present time probably the most

lucrative of all the various forms of literary effort. It does not take unusual genius. But you *must* learn how to do it—just as you have to learn bookkeeping or bricklaying or the making of champagne from a glass of cider and a raisin. However inspiring a visit to an art museum may be, few people—except cubists—set out to emulate the old masters as soon as they reach home by painting a landscape with a borrowed shaving brush and the assorted colors which the house-painter left in the cellar. Yet countless persons, after viewing an interesting photoplay, have rushed home to dash down a glowing plot which just occurred to them, forgetting all about those little considerations of equipment and training which loom so large in their own familiar daily professions. When you read about those tons of scripts rejected by scenario editors, you may know that these little dashed-off gems are dashing back to their authors as fast as the mails can carry them. The mere reading of them makes editors go madly away to Florida to raise oranges.

During the past six years we have seen many young writers rise from amateurs to successful professionals; in many cases, we are proud to say that we helped them along the road. Success in every case came through technical mastery of the art of photoplaywriting combined with the natural gifts which are not nearly so rare as some folks would have us think.

How long does it take to learn photoplaywriting? If you devote all your time to writing and rewriting original stories, you should find your first market, if ever, in anywhere from six months on, ad infinitum. The writers of this series spent their apprenticeship in and about the studios, learning the technique and practicing on stories.

Mr. Emerson left a stage career in New York five years ago to go to the great Western studios and learn the fundamentals of picture play writing on the spot. Miss Loos wrote many stories before her first was accepted.

What qualifications are necessary? Originality, a sense of humor, experience in any form of writing—as newspaper work or fiction—time and determination to write stories—are the desirable qualifications. You need not be a genius. You need not be a bookworm who knows Plutarch's Lives by heart and has forgotten the name of the Presidential candidate. As for Shakespeare and Molière and the rest of them, the more you know of those great story tellers the better off you will be in every way.

What chance has a beginner? Every chance. The field is not over-crowded. Old magazine files and musty bookshops are being ransacked frantically for new production material. We know, because, alas, we do part of that ransacking ourselves. New plots will be snapped up by any company, providing they are really plots and really new. Every time an original idea comes into a scenario department, everybody from the president of the company down gets on his knees to give thanks.

What must I learn? You must learn to write a story suitable to motion picture production. Sounds simple, doesn't it? But just you wait. As to the technical side of it, leave that to the staff writer until you've learned the game. Producers would rather have your story in synopsis form, and let a trained writer put it into "continuity." Of course, continuity writing is something you must learn eventually, and a

study of continuity writing will form a large part of this series.

Above all, do not obey that "Let's write a movie" impulse by jotting down that wonderful idea and sending it off in the same mail . . . don't give way to a desire to slay the editor when it comes back rejected . . . and don't swear off scenario writing forever with loud cries that the treacherous dog stole your idea when you see a similar story next week at the local theater. Probably you both unconsciously got your idea from the same source—and really you'd be amazed at the amount of stuff which we scenario folk don't steal. Just re-write it and re-think it according to the rules of the game until it is a full-grown story ready to make its début at the studios.

CHAPTER II

TOOLS AND TRADES

THERE is a tremendous amount of buncombe afloat in this world about the necessity of possessing professional instruments. Advertising campaigns on the part of the manufacturers of these articles help the propaganda along so that neophytes in any vocation feel that they would fail at the start without purchasing a complete outfit of "tools of the trade." The fact that the trade requires little in the way of tools does not prevent enterprising merchants from inventing them.

Recently the invention of an automatic plot manufacturing machine was announced. The affair consisted of rotating disks with words about the rim—nouns on one disk, verbs on another, adjectives on a third, and so forth. The plot seeker would give the disks a whirl and presently, when the rotation had ceased, words would appear in the slits in the cover over the disks forming some such combination as "Mad Musician Baffles Yearning Heiress." There, says the inventor, is the plot, ready made, or at least the germ of an idea which might be expanded to show the yearning heiress wooing by fair means or foul the musician, who must have been as mad as the inventor of the plot machine himself.

It's not as easy as that. There are no handy plot

machines in the scenario writing business. Nor do patent pencils or handy idea charts bring any advantage.

There are certain articles, however, which every photoplay writer who intends to start with professional methods should possess.

Scripts must be typewritten or they will not be read by the scenario editor. Therefore, you should have a typewriter. If you cannot typewrite, learn how in your leisure time. Meanwhile, have all scripts typed by the nearest stenographer before sending them in. Use ordinary letter paper.

Reference books include a standard dictionary, a studio directory, a thesaurus, and any similar literary aid, such as books of epigrams, familiar poems, or well known fables.

Trade magazines should be read. Only through trade papers can you follow the ever-changing market for scenarios and keep in touch with the work of your contemporaries. Subscription to at least one of the larger trade magazines and one of the "fan" magazines is desirable. Your local magazine dealer will advise you on this. The trade magazines are for those actually engaged in the motion picture industry, including scenario writers, and contain reports of producing companies on their needs in the story field. "Fan" magazines appeal to laymen who wish to read about the mysteries of the "movies" from an outsider's point of view, and it is through these publications that you can learn what the public wants. In addition, for those who wish to be particularly up to the minute there is a daily paper published in New York covering all activities in the motion picture game.

Your local motion picture theater is indeed your greatest "tool." You should attend motion pictures regularly, see as many as possible, and think about them after seeing them. Try to analyze them and get the author's point of view. Try to realize what it was that sold those stories. Become familiar with the current stars and directors. Note the sort of situations that bring out the finest acting in such famous stars as Mary Pickford, Charles Ray, Constance and Norma Talmadge and then imagine a few original scenes yourself. If you concentrate in this way, you will no doubt be astonished at your own faculties of imagination.

While on the subject of the bare mechanics of writing, it is well to answer the much mooted question, "Where do the ideas come from?" It is probably the mootest of the moot in the scenario game.

Plot-germs are everywhere. The newspapers form a great source of inspiration. Current movements, such as Bolshevism, spiritualism, militarism, and socialism form the basis for hundreds of plots. Indeed, no sooner has some striking incident—as a murder or divorce case—become sufficiently advertised on front pages than scenario departments find themselves besieged with plots based on this theme. There was an era of war stories and then of peace stories. Bolshevism came and went to the tune of several thousand scripts. And the story of the great labor strike is now threatening to swamp scenario offices.

Standard works of fiction—we mean the real old-fashioned classics—never fail as a source of inspiration. This does not mean that a form of denatured plagiarism is advised. Reading the great novels and

the great plays and great poems awakens new faculties and suggests new themes and plots. Who can read the Arabian Nights without dreaming sequels to Scheherazade's tales? Read such standard writers as Shakespeare, Thackeray, Voltaire, De Maupassant, Oscar Wilde, George Bernard Shaw, Robert Louis Stevenson, Poe, or Dunsany.

"What, all this high-brow reading for the movies?"

America's best known ragtime writer recently admitted that he found his greatest source of inspiration in symphony concerts. And believe us, the motion pictures are well out of the ragtime class.

Keep yourself informed of what has already been done so that you will know an original idea when it comes to you.

Keep a diary or at least some form of a notebook. Clever ideas do not remain long in the human memory. They flash upon you just before dozing off at night, or in the bathtub or at the other inconvenient times. They flash away with the same irresponsible zest. Never lose a minute in putting that original thought down in the written word. Be sure you have a stock of ideas on hand.

There are scenario offices which make an elaborate show of machinery, projection rooms and the like, amid which the staff writers turn out stories as Henry Ford turns out motor cars. All this is unnecessary. Some day when you are a successful writer, however, you will doubtless have your own projection room where the films you write are thrown on the screen for your criticism.

But when you read of scenario writers who employ stringed orchestras for inspiration and have miniature

models built of their scenes, with movable disks to represent the actors, cherchez le press agent.

Above all things the scenario writer should keep alive. Just keep yourself with lively, laughing, thinking people, think about things yourself, and cultivate a respect for new ideas of any kind. Take care of these small ideas and the big plots will take care of themselves.

CHAPTER III

GETTING THE STORY ACROSS

THE only story which can possibly "get across" in the movies is the dramatic story. Hundreds of the world's best novels can never be put in play form for this reason.

The story of Little Bo-Peep and her prodigal sheep is a beautiful idyll and holds an appeal to all animal lovers—also to buyers of woolen goods. Manifestly, however, it lacks a certain something necessary to the plot of a five-reeler.

The tale of Little Red Riding Hood, on the other hand, is charged with dramatic possibilities. The unsuspecting ingénue trips blithely on her dutiful mission to grandma's—the wolf peers through the Eucalyptus trees while the piano vamps the gypsy dance—Little Red Riding Hood makes her first false step in confiding to strangers—"Yes, I Am Going Alone to Meet Grandma in the Great City"—the treacherous wolf dashes ahead by a short cut—grandma's horrible fate—cut back to Little Red Riding Hood entering the house—the wolf in grandma's negligee—"Why are your teeth so sharp?"—cut back to Little Red Riding Hood's sweetheart, Wilfred the Wolf-Tamer, dashing to the rescue on a stolen locomotive—"THE BETTER TO EAT YOU, MY DEAR!!!"—the great scene where Wilfred, revolver in hand, turns

the wolf over to the police—the final close-up showing the lovers feeding each other the cake which poor, dear grandmother will never eat.

Silly? Not at all. The treatment of the story was evolved by Mother Goose. But the plot is strong.

What is the difference between the stories of Little Bo-Peep and Little Red Riding Hood? The first is undramatic; the second is dramatic. The word dramatic, as used by playwrights and photodramatists, is an entirely technical term, having nothing in common with the ordinary sense of the word as taken to mean something violently, even theatrically exciting. An undramatic story may be used in a novel, but never in a spoken play or photoplay. A dramatic story can be used anywhere.

Crisis and conflict are the great essentials of a dramatic story. Something must happen and happen speedily. There must be conflict between opposing elements, as Little Red Riding Hood and the wolf—not necessarily physical conflict, since quite as thrilling a plot would have been obtained had the wolf, in the guise of a Wall Street magnate, threatened Little Red Riding Hood and her grandmother with financial ruin. There must be crisis—matters must come to a head and not drag on in an eternity of suspense, as in some two volume novels. There must be the big scene where matters are settled definitely once and for all. Either virtue triumphs in the happy ending, or the hero meets his tragic Destiny. But the plot must have as definite an ending as it had a beginning.

"The Gardener Playing the Hose" and "Mammy Bathing Her Child" were among the subjects of the primitive pictures of ten years ago. Then came "The

Great Train Robbery," considered a masterpiece in those days. Audiences marveled when dim, flickering figures staggered drunkenly across the screen for some obscure purpose. The novelty held the interest. The story didn't matter. A rambling story of a train robbery is as undramatic as the hose-playing thriller. Next came the age of spectacles. Rebuild an ancient city at staggering cost, sink ocean liners, hire supers by the thousands, and no story was needed.

To-day an audience fed up on scenic effects demands nothing more—and will take nothing less—than the story with the dramatic quality. Rambling stories, may the settings be ever so lavish, are productive of nothing but yawns.

In every day life, real love affairs are replete with the undramatic. The average couple drifts slowly into marriage with a series of small vicissitudes of hope and fear, joy and unpleasantness, which they take according to the state of their digestion. Such love affairs may form a basis for novels which deal in clever characterizations, but they are not play plots. The motion picture lovers are separated by the stern parents, or by the cost of living, or by the world war; they meet in the final close-up only after surmounting these obstacles, which conflict with their desires in a series of ever-mounting crises.

All of which leads to the final essential of the dramatic story—the obstacles. There must be logical obstacles—as poverty, war or Destiny—which prevent the characters from achieving their will. In the "big scene" they either conquer these obstacles or are conquered. In any case, the crisis comes, and the matter is settled.

The best way to understand this dramatic quality is by reading standard plays—Shakespeare or Modern English dramas such as may be found at any public library, and condensing the plot into about 500 words of plain English. After you have condensed a few plays in this manner, you will see what it is that distinguishes them from your favorite novelist's way of handling a plot. Scores of spoken dramas failed last season for lack of the dramatic and scores will fail next season for the same reason.

To make this clearer let us point out the dramatic quality as it appears in our latest photoplays for Constance Talmadge. In "A Temperamental Wife" the conflict is between the heroine and her husband, or better, between the girl and her imaginary ideas of her husband's infidelity. The obstacle to the immediate fulfillment of the couple's desire for happiness lies in the woman stenographer whom the girl, at the time of her marriage, thinks to be a man because her husband, a United States senator, refers to her as "Smith." The crisis comes when the bride, having eloped with a lounge lizard in a fit of jealousy just to teach her husband a lesson, finds the senator has taken the prank seriously and will not take her back; and in this crisis she is forced to turn in a false fire alarm in order to win her husband back.

CHAPTER IV

THE PHOTOPLAY WRITER'S DICTIONARY

THE successful photodramatist must understand the language of his craft. Many technical terms relating to the motion picture of necessity have been coined since Webster's time, and these terms are of the greatest importance in guiding the director, the camera man and others on the producing staff in the production of a film from a scenario or so-called continuity.

Mastery of small details of this sort is therefore necessary. For this reason, before going any further, we have prepared a category of motion picture terms, used in their technical sense, which will appear in subsequent articles.

CAMERA: The motion picture camera with which the photoplay is made. There is of course a secondary camera which takes only still pictures for reproduction in advertisements or as records of scenes for office files. In 1872 Mr. Muybridge obtained a succession of snapshot pictures which formed the first successful motion picture; in 1893 animated photography was commercialized; and in 1895 Thomas A. Edison's kinetoscope was exhibited at the Chicago World's Fair in the form of a wooden cabinet which permitted but one spectator at a time. One year later the pictures were actually thrown on the screen.

Amateurs should bear constantly in mind at this point that the very first pitfall they must avoid in scenario-writing is "The camera-eye," that is, thinking so much of pictorial values that their stories become merely a string of pictures rather than a coherent plot.

CAMERAMAN: The expert operator of a motion picture camera.

CAST: Actors taking important parts in the photoplay. A written cast of characters with descriptions of each is a part of every scenario. For example, the first thing to follow the title in the original scenario of Constance Talmadge's new picture, "A Virtuous Vamp," was an insert reading, "CAST—Constance Talmadge as Gwendolyn Armitage, Conway Tearle as James Crowninshield, etc."

CLOSE UP: An enlarged view of characters or properties.

Modern photoplays consist largely of close-ups, as they are the most direct means of "getting over" important points to the audience. Put all important bits of action in your story in Close-Up. "C.U." is the abbreviation occasionally used in scripts.

CONTINUITY: The technical form of the photoplay which gives a description of all scenes in the sequence in which they will appear on the screen. For example, having adapted a new story for Constance Talmadge from a delightful comedy named "In Search of a Sinner," we are now writing the adapted story into numbered scenes with subtitles—that is, *"putting it into continuity."*

CUTTING: Removing superfluous scenes from the film after it has been assembled. Sometimes 100 to

1,000 feet or more are cut out after production is completed, as being non-essential to the story. Frequently directors will "Shoot," or photograph from fifty thousand to one hundred thousand feet of film in producing a picture.

DIAPHRAGM: A device on the camera lens which permits the view to be gradually enlarged from a pin point or to be slowly made smaller until the scene disappears. *"Diaphragm in"* and *"Diaphragm out"* are directions which appear frequently in continuities. A diaphragm is also known as an iris.

Diaphragm and iris effects should be used when you wish to call attention to some particular object in a scene. You do this by irising down—or diaphragming in—on this object, which may be a hand reaching for a pistol, or the missing will lying neglected on the floor. It is sometimes used to end or open a scene or episode in the same way that the curtain of the legitimate stage is used.

DIRECTOR: The man who supervises the acting of scenes, construction of scenery, and all important details of production.

DISSOLVE: The beginning of one scene on the screen before another scene has ended—that is, the overlapping of parts of two scenes. Thus one scene is said to "dissolve" into another. This effect is frequently used to show retrospects or the thought in a character's mind by *"Dissolving in"* to his mental picture and then *"Dissolving out"* into reality again.

In addition, "dissolves" may be used to hold a series of closely related scenes together; but care should be taken not to mystify the audience, who resent effects which resemble sleight-of-hand tricks because

they destroy any illusion of reality which has been built up by previous scenes.

DOUBLE EXPOSURE: Placing one film upon another to produce ghostly, visionary effects, or to combine in one scene two parts which cannot be photographed at one time (as when a night scene is taken in broad daylight, and a moon with clouds is later put into the sky).

At this point we wish to emphasize a warning to amateur writers not to use double-exposure effects unless they are absolutely necessary. Ghosts and visions are rather out of date in modern studio technique. Such effects should only be used to show the thoughts of a character or, as before stated, to produce a difficult scenic effect; and of course the latter is a matter for the director and not the author to worry about.

EXTRAS: Extra people hired to fill in for the crowd scenes, the soldiers in the battle scene, or similar relatively unimportant parts. This type of work is also known as doing *"Atmosphere."*

FADING: To *"fade in"* or *"fade out"* a scene means gradually to make the picture appear or disappear by altering the amount of light admitted to the camera's lens. This process corresponds to raising or lowering the curtain on the spoken stage, and is used to denote the beginning or the end of a sequence.

IRIS: See Diaphragm.

FRAME: The small pictures on a strip of film. Frequently in showing a motion picture on the screen, the mechanism of the projector will become deranged, so that the upper half of one picture or "frame," and the lower half of another, will be shown instead of

the complete whole. *"Frame!"* is a direction to the operator to correct this.

INSERT: A letter, printed paragraph, telegram or similar matter thrown on the screen between scenes to aid in development of the plot. Also used to indicate near views of properties essential to the action of the picture, as the stolen ring or the incriminating finger prints.

You must "insert" all important papers or properties in order to let the audience read or see them, but care should be taken not to bore the spectators by inserting the same matter too frequently. It is often well to devise some interesting way of presenting the insert, such as having the letters appear on the paper in a typewriter carriage as some one writes the document out.

INTERIOR: A set representing a scene indoors. Interior scenes may be taken in the studio or on outdoor stages, but so long as they indicate the interior of a room or building or structure of any kind, they are called *"Interiors."*

LAPSE-OF-TIME TITLE: A subtitle used to explain the lapse of time between one scene and the next, as "Twenty Years Later," or "The Next Afternoon." A lapse-of-time title must always be used to explain the passing of any considerable period of time or the audience will be confused. Of course a clever subtitle which in addition helps in characterizing your story or which helps to explain the theme is much more interesting than a bare announcement that, say, "Three days have passed."

LOCATION: Any place outside the studio to which the director takes his company in making scenes.

NEGATIVE: The original film on which scenes are photographed.

OUT-OF-FOCUS SCENE: A blurred picture produced by giving the lens an incorrect focus. Much in vogue for artistic portrait scenes, comedy effects, etc.

POSITIVES: Copies of the negative film. Also known in the industry as "prints."

PRODUCER: The man who finances and assumes full responsibility for production of the picture. Producers sell their pictures to distributing companies who specialize in selling the film to exhibitors throughout the world.

REEL: Approximately 1,000 feet of film. Feature pictures run from five to seven reels. Comics are generally one or two reelers.

RELEASE: The date when a motion picture is placed on the market, that is, "released" for the first public exhibition in theaters.

SET: Artificial scenery painted on "flats" or canvas strips by scenic artists.

SCENARIO: This term is now held to mean a detailed synopsis of the plot in ordinary short story form. Originally it referred to the continuity, but this meaning has recently gone out of date.

SCENE PLOT: A list of scenes of a photoplay grouped together according to the places in which they occur so that the director may see exactly how many scenes are to be taken in each set.

SCRIPT: The typewritten copy of the photoplay.

SITUATION: A moment when the relationship of the characters to themselves and to the plot is charged with dramatic possibilities.

STILLS: Ordinary (non-animated) photographs

taken of each scene for advertising purposes and as records.

SHOT: A scene. A *long Shot* is a distant scene, such as a full view of a large set.

Every important scene should open with a long shot, showing the whole set in which the action takes place and making the audience familiar with the relative locations of doors, windows, pieces of furniture, and so forth. The rest of the scene consists in Close Ups or Semi Close Ups in various parts of the set, unless, of course, the action calls for so many people—as in a bar room fight—that they can be shown in long shot only.

STUDIO: The producing plant, where the scenes are enacted and photographed.

TINTING: Artificial coloration of scenes by means of dyes. Moonlight, red fire scenes, or sunsets, and beautiful effects in sepia are made this way. The combination of sepia against blue backgrounds has become popular during the last season.

TITLE: The name of the photoplay. Some producers declare that 50 per cent of the drawing power of a photoplay depends on the title.

The written matter thrown on the screen, aside from the main title, is known as subtitles. The abbreviation "T" precedes subtitles which explain the action or lapses of time, but which are not spoken by characters in a play. When a line spoken by a character in the play is thrown on the screen it is known as a spoken subtitle and appears in quotation marks, preceded by the abbreviation "SP."

CHAPTER V

THE THEME

In the old days all that was required of a motion picture was action—physical action, such as the clash of railroad trains or the fall of a villain from a cliff.

To-day the play which is built on a theme or idea is the most sought after of all motion picture material.

The daily newspapers are a mine for such ideas. There are innumerable other sources.

Wherever possible build your story about a theme and make your climax the outcome of some great universal truth. The old truths, of course, are pretty well worn, but every day of our civilization finds a new truth born, that the searching and thinking mind may discover if it will take the time and patience to hunt it down.

"What is a theme?" It sounds suspiciously like the old high school English class. "And where can we find one?"

"Theme" is the second great technical term which the playwrights must understand. *It is the chief trick of the trade.* A theme is a great universal truth, such as "Honesty is the best policy," or "Don't tell Masonic secrets to a woman." It is not absolutely essential to a good story; *but it makes the writing of a plot many times easier* by offering a definite objective. Never

miss a chance to employ a theme. You can sell the bare theme itself to a scenario editor if it is sufficiently original. The simpler the author makes his outline, the better will the editor be able to grasp his theme and its possibilities.

A splendid example of a theme well used occurred in "Skinner's Dress Suit." The theme was that people take you at your own valuation, and if you put up a good bluff, you are pretty sure to get by with it. With a theme as universal and timely as this the story almost develops itself.

In "The Social Secretary," played by Norma Talmadge, we tried to explode the theory that the girl who comes to New York to make her own way has to sell herself in order to succeed.

Almost any unusual experience in every day life has the germ of a theme—"more speed, less haste," "it pays to advertise," "if you must flirt, don't choose a prize fighter's wife," are illustrated at home and in the office almost daily.

In addition, books of fables, philosophical works, epigrammatical essays, or sociological treatises are full of brand new themes.

Do not make the theme too pronounced or your story will become a mere piece of propaganda. There is no demand for purely propaganda pictures which purport to show the evils of drink, or the virtues of socialism.

And do not think that a plot with a theme need necessarily be a deadly-in-earnest story or tragedy.

For example in "In Again—Out Again," we used a humorous theme to the effect that it is easy enough to get into trouble when you don't want to, but when

you do want to, it is an altogether different matter. Another satirical theme which we used successfully was in "Wild and Woolly," where we laughed at the idea held in the East that the West is still a barbarous wilderness of cowboys and dance halls.

Last of all, make your theme of as wide interest as possible—a truth which every one has experienced and consequently can appreciate when viewing it in story form. Our first story for Douglas Fairbanks, "His Picture in the Papers," was founded on the great American love of publicity; we knew that almost every one is thrilled at the prospect of seeing his or her name in print, while themes connected with aviation or foreign trade or a painter's career would appeal to comparatively few people.

Found your story on an original truth of such universal interest that when your climax comes, everybody in the audience from stenographer to bank president will say to himself: "That's just the way I have felt myself."

CHAPTER VI

STAR SYMPATHY

MANY a Milton of the scenario game will remain unwarbled because he has neglected to place in his story the correct proportion of "star sympathy."

"Star sympathy," you say. "Of course, I sympathize with the stars, especially if they have to act in the stories I see every—etc., etc."

Right or wrong, the system of featuring a star in each picture is still the custom, based upon the fact that in ninety per cent of all fiction written the interest centers in one person. Therefore follow these rules:

> The leading part of your story must be a strong characterization.
>
> Do not put the audience in an antagonistic frame of mind towards the star part. Make the motives of the star logical. If your star is a vampire, the audience should understand the forces that led her to her career; if your star is a crook, make clear the facts that made a crook of her.

Naturally a film favorite whose personality is the moving force in any studio, has much to say about what stories are to be bought. No famous screen actor will stand for a story in which he appears in only five per cent of the scenes; nor will he accept a

despicable character—a lounge lizard, for example—if his specialty is hero parts. Were we to write a story for Constance Talmadge, be sure that the interest of the audience would not lie with the aged grandmother or the rejected lover, for the audience is there to see this loveable little star as the chief character of the story. Sarah Bernhardt would not care to play the part of a maid with only one big line to the effect that the carriage waits.

Don't write a story for Charles Ray which deals with the soulless villain; don't send Charley Chaplin the great heart interest story, "Souls of Humanity," or dash off something for Nazimova which would necessarily call for quantity contracts with a pie factory.

Picture Nazimova as the proprietress of a dingy bakeshop, quarreling with the bakers and hurling great gooey gobs of dough right and left. Imagine the face of that beautiful actress plastered and splotched from the mighty and accurate heave of the head baker, who has returned the fire. Then conjure up a side-splitting, slapstick climax. It would hardly be becoming to that charming star, and, we venture to say, she would not enjoy such a part. Certainly it would not tend to create star sympathy.

In your mind's eye visualize how Charles Chaplin would look as the hero of a great, tragic photodrama. Faultlessly attired in evening dress, polished in manner and as graceful as a Greek god, Chaplin, as the passionate lover, gently woos and wins the maid of his heart. Does that sound logical? We believe not and are confident that you will agree with us.

But we do not mean to discourage you from injecting the element of comedy into a tragedy or vice

versa. These two elements may be skillfully woven together with the result that your story's value is increased. A comedy may be greatly improved by burlesquing a bit of the dramatic. A drama will have a more powerful appeal if through it runs the thread of humor and satire.

We want you to write great stories. But we want you to sell them also. Therefore we say:

Be sure your audience is stirred to real sympathy, throw that sympathy to the star part, and be sure that this star part which you have created actually suits some star or group of stars of the modern motion picture.

CHAPTER VII

"ACTION! CAMERA! GRIND!"

ACTION need not be physical. It may be mental. But never allow your audience to cool its heels for lack of action.

Keep up the suspense, quicken it and allow nothing to find its way into the story that may block or deaden its progress.

"Action! Camera! Grind!"

The first word of the director's triple command, as he throws himself into the start of the scene, wells from a sorely tried heart.

"Action!" he shouts to his cast, knowing the while, from long and bitter experience, he will not get it for five more retakes.

The actors may walk around, engaged in animated conversation, perhaps assault each other, but the only action which counts is that which carries the plot forward. The director must have it in his scene, and you must have it in your story.

Imagine a small boy, armed with an elastic slingshot, about to plant a pebble in a pedestrian's silk hat. He slowly draws back his elastic bands and finally lets fly. If his aim is true, the pebble will find its mark and everybody will be cognizant of the fact, when the pedestrian recovers his voice.

The rubber band is the mind of your audience. The

action, progressing constantly through the play, increases the strain—heightens the suspense, as the critics say. The tenseness of the situation increases until you reach the climax when you let fly your shot. And in that climax matters are definitely settled—either you hit the mark or you don't—either the hero triumphs or sinks to eternal disgrace.

Never let anything superfluous creep into your plot. Never stop the progress of events to explore blind alleys. You may visualize a wonderful fire scene—perhaps you are a fireman by trade—but if it doesn't bear on the story, don't put it in. Perhaps you are tempted to deviate from the plot to develop a humorous or romantic situation. *Don't!*

One method of heightening the suspense is by foreshadowing coming events without actually giving the secret away. Significant actions on the part of the sleek chap in the dress suit make the audience suspect his villainous intent. Little sign posts should dot the course of your plot, keeping the mind of the onlooker interested in what is to come next.

What happens when you neglect action and suspense? The audience begins to wonder if that ballroom scene was really expensive, or to criticize the heroine's hat, or to note that through a director's error the jealous husband is wearing buttoned shoes instead of the laced ones he wore in the scene two minutes before.

Action, we repeat, may be mental, as well as physical. The sudden, though silent, realization of a girl that she has ruined her husband by extravagance, is the highest form of action. It carries forward the plot many miles. This mental earthquake is far more

stirring to sophisticated audiences than a realistic view of houses falling to pieces.

This need for action explains the failure of stories which deal in symbolic stuff and allegorical tableaus. Visionary scenes of Heaven or Hell, or of the Fates weaving human lives in their web, may be interesting, but they don't help the plot. Two years ago half the studios of the country were filled with angels, and fairies, and Father Times, and swearing cameramen who wanted explanations of such directions as:

"Rupert slowly puffs the opium pipe. The fourth puff spreads over his head in an octagonal shape and dissolves into Satan and his host."

Let that sort of thing alone, and never take your audience off the path of the real plot. Gradually heighten the pathos, the humor, the tragedy of the story, until the climax comes.

But whether the action be physical or mental, obvious or subtle, a pistol duel or a duel of eyes, never let it die until the final close-up.

CHAPTER VIII

THE SYNOPSIS

THE first step in preparing a photoplay is to put it into plain English, telling the entire plot in from 500 to 1,500 words. This is called a synopsis.

Unless you are experienced in scenario and continuity work, just tell your plot. The editor will do the rest. Flowery language will not help you convince him of the merits of your plot.

Clarity is the great attribute of a good synopsis. Misspelled words or badly typed scripts do not help the chances of a story in the scenario offices.

Just tell your story in a straightforward manner, and leave the rest to the editor.

Don't waste time on literary style or in telling the editor how good the story is or that it actually happened or how you came to think of it.

Put down your title. Follow this up by a description of the type of play—comedy, farce, or tragedy. Put down a cast of characters. And then tell the story as briefly and clearly as possible. If there is a theme it is well to state it before starting the plot.

Here is the synopsis form which we used in preparing "A Temperamental Wife" for Constance Talmadge:

"'A TEMPERAMENTAL WIFE'

"A comedy, laid in and about the national capital.

"Theme: Jealous wives should realize that their husbands' feminine business acquaintances—e. g., stenographers, are human beings and not professional vampires.

"Cast

"Billie Billings, a pretty society girl, a bit of a nut.

"Senator Newton, the youngest senator and the most eligible bachelor in Washington.

"Smith, Senator Newton's misjudged stenographer.

"Doctor Keene, a jolly old physician who knows a thing or two about life and lovers.

"Count Tosoff de Zoolak, a lounge lizard of the European nobility.

"The Story

"A motor car dashes around a dangerous curve in the neighborhood of Washington. At the wheel is Billie Billings. In close pursuit is a snappy roadster of the young man with whom Billie has broken her engagement that morning after finding him flirting with his stenographer. A burly motor cop suddenly spurts up beside Billie's car, etc., etc."

When you have finished putting your story in synopsis form, rewrite it. And then rewrite it again in

more detail. You will find that your plot has a tendency to expand each time you rewrite it. New ideas will constantly occur to you. When you have polished off the synopsis sufficiently, send it in to the scenario editor in just that form. Enclose your address and return postage.

If your story is accepted, the editor will have it written into continuity form by a staff man. Learn continuity, but don't attempt to sell stories in that form until you have thoroughly mastered it.

Tell your story in the synopsis just as you would want it written as a short story. If you want to use dialogue in quotation, go ahead. But always remember that scenario editors dislike to read stories which run to any great length in the synopsis. If they like your idea and want it expanded, you will receive instructions accordingly.

Since your story must eventually be put into continuity form, there is one simple rule which will greatly enhance its screen value. Try throughout your synopsis to have two parallel lines of action so that the continuity writer can flash from one to the other. While the young widow starts out on her quest for a sinner, the idol of her dreams is being entertained as the guest of honor by the Purity League, as illustrated in Constance Talmadge's recent First National release, "In Search of a Sinner"; while the faithless husband is flirting with the vampire, the wife is telephoning her lawyers to secure evidence for a divorce; while the heroine is bound by the Bolsheviki, the American troops are coming to the rescue over the frozen Siberian snows.

If it were necessary to keep the camera on the

heroine until the Bolshevists had subdued and bound her, or upon the American troops from the time of their start to the finish of their dash to the rescue, the audience would lose interest. In the same way the audience would soon become bored if the camera registered every movement of the sinner seeker from the time she donned her wraps and entered her motor car until her arrival in the hotel, where the Purity League gathering is holding sway. Action which takes hours in real life must be shown in a few moments on the screen. By flashing from heroine to rescuing troops and back from time to time the lapses of time are overcome and the interest is held every minute.

Summarizing our advice to amateurs in this chapter we repeat: Don't squander time on literary style; arrange to have parallel lines of action wherever possible to heighten and hold the interest; rewrite your plot several times so that it may develop and expand; and above all make the synopsis clear and right to the point.

times for struggles during the period of apprenticeship.

The continuity writer visualizes the story in a series of scenes. The total number of scenes in a five-reel photoplay varies greatly, according to the method used. And there are practically as many methods now in use for the handling of scenes in continuity as there are companies in the motion picture business. Because of this we will outline only the method which we ourselves have found best.

Remember that the story is being told in pictures. Every scene which appears on the screen is a numbered scene.

The photodramatist, as his first step in launching into the continuity, writes the title. For the convenience of the director he may repeat his description of the characters already made in conjunction with the synopsis.

Introductory sub-titles usually follow. For example, the following introductory sub-titles were used in Constance Talmadge's "In Search of a Sinner":

"T.—Girls, have you ever been married to a perfectly, thoroughly, painfully good man?

"T.—Well, Georgiana Chadbourne was for three long weary years and this is the sort of life he led her—

"T.—Exactly at seven every morning—"

Then comes a description of the first scene, which is numbered I, showing Georgiana roused from her slumbers by her saintly husband with the admonition to not "waste the golden hours," et cetera.

Leading up to the second scene, the photodramatist writes a sub-title as follows:

"T.—Nearly every week he took her out and showed her a good time."

And next followed a description of the scene, in this way:

> "2. INTERIOR OF MUSEUM OF NATURAL HISTORY (FADE IN). Henry and Georgiana are standing beside a case full of geological specimens. Henry is pointing out to Georgiana a certain one in the case. He then calls her attention to a description in a large scientific book which he carries. He then starts to read to her, adjusting his glasses. Georgiana stands it as long as she can and finally wanders away to the window, leaving Henry still reading, not realizing she has gone. Georgiana looks out the window."

The first step in preparing your continuity is to introduce your characters. The old fashioned way was to show the characters one after the other in a series of portraits. The better technique is to introduce them as they appear in the story itself. In any case, make your audience entirely clear upon the character of each person in the story, and his relation to other characters.

Confusion as to the characters is ruinous. Don't get your audience interested in minor characters at the start. Keep your important characters on the screen long enough in the first scenes so that the audience will recognize them clearly in future scenes.

The trouble with the most inexperienced continuity writers is failure to get into the plot soon enough. Photoplays which open with a violent shooting scene

or a motor wreck may be a little crude in construction, but at least they catch the interest from the start.

There should be no confusion in the writer's mind as to the sequence of scenes. Just follow the story.

Be careful of the use of cut-backs, that is, of returning to a previous scene. If you cut back too far, or indulge in long retrospects, the audience will forget the thread of the plot and you will probably have some difficulty picking it up yourself. Write in your titles, sub-titles and inserts as they occur. You can rewrite them later when the continuity is finished.

Be careful not to let your imagination run away with you. Stick to the story and avoid padding.

Some photodramatists frown upon the use of many sub-titles or of any printed matter on the screen. We have been particularly successful in using as many sub-titles as we wish. In this way, clever dialogue is carried over to the audience. There are some things which cannot be expressed in pantomime. For this reason we advise you to use explanatory sub-titles, with as clever and forceful wording as possible, whenever the action necessitates explanation.

Attend your local motion picture theater regularly and take a count, with pencil and scratch paper, of the number of scenes and sub-titles which are used in the pictures.

There are, for example, 101 scenes in "In Search of a Sinner," which is a five-reel production.

CHAPTER X

TITLES AND SUB-TITLES

THREE cardinal considerations are carefully weighed before the production of a photoplay is attempted. These essentials are first, a good story; second, a good cast, and third, the right kind of a title.

Although a good story is the first requisite, the title of the photoplay is most important from the point of view of the exhibitor.

For this reason, the titles of famous novels or plays adapted to motion pictures are often changed in the process. The novelist is very apt to name his book with some subdued title as "A Sylvan Tale," or give it the name of his chief character "Mary Smith."

This title may be most suitable to the story, but it lacks what exhibitors call "drawing power"—the quality which makes the man on the street want to see that story on the screen.

Photoplays are usually given working titles while under production. When the film is completed it is shown in the projection room to the cast, the directors, the executives of the company, and the advertising department. A final title is then decided upon. Frequently a synopsis of the story is sent to scores of employes of a motion picture firm, and a prize offered for the best title.

One of the largest companies in the industry recently announced that titles must have the following qualities:

1. The title must fit the story.
2. The title must fit the star (that is, convey the idea that the film favorite is to be seen in just the sort of a part which suits him or her best).
3. The title must have box office drawing power, by exciting the curiosity and interest of all who read it in the exhibitor's announcements.
4. The title must be terse and clear.

The only place where the photodramatist may "spread" himself in clever verbiage and literary style is in the sub-titles, the inserts of printed matter flashed on the screen between photographed scenes. It is this matter of sub-titling which is winning the continuity specialist his place as an artist.

The sub-title must bear on the scene which is to follow. For example if you are introducing the mining camp in which a strong western drama is to take place, try a bit of descriptive work, such as:

"Perched in a mountain paradise was a city of smelter's fire and gold-laden water—and firewater."

Show a long shot of the camp on the mountain heights. Then flash:

"Roaring Camp, known as 'A good place to ride wide of.'"

However, if your next scene is humorous, perhaps part of a satirical story, make your title satirical also, as:

"What makes the Wild West wild—Roaring Camp, a summer resort for Eastern tenderfoots."

The sub-titles must only explain what cannot be told in action. It should be more than a mere explanation—should contain a laugh or a bit of fine writing.

Many people have complained that the sub-titles remain too long on the screen. There is a mathematical formula of seconds, which is used in timing the number of feet to be devoted to a sub-title. The sub-title is shown as long as it takes a person of average intelligence to read it and comprehend the meaning. The longer you make your sub-title the more time it takes to hold it on the screen. So make sub-titles short, edit every word and make your meaning clear.

Be careful not to give away the action which is to occur in the scenes prefaced by your sub-titles. A sub-title such as "Raising the revolver, he fired," is worse than useless. The action would tell it all. Worse than that, this sub-title has let the audience know what will come next.

Illustrated sub-titles, with the printed matter backed by a half-tone sketch, have recently become popular in motion pictures. Continuity writers think that atmosphere is created in this manner. If you wish, you may indicate in your continuity script that you desire an illustrated title. But be careful not to overdo it, or you will have the audience's attention on the sketches instead of on your words.

There are three forms of inserts: Sub-titles, which consist merely of printed words; speeches in which the actor speaks the words which are thrown on the screen; and such matter as letters, telegrams, printed paragraphs from newspapers, etc., which help to ex-

plain the action. Remember if you indicate a Spoken Title with the abbreviation "ST" in your script, you must have your character speak the words. It is done in this manner:

(Scene) 54—The doctor bends over the wounded soldier and says:

S. T.—"We have taken the fort."

(Scene) 55—As the doctor finishes speaking, the wounded man's face lights up with joy at the news of the victory.

The director will have the actor, taking the part of the doctor, speak these words. Your speech will be flashed as he begins the sentence, and the scene will again show the doctor as he finishes the last word, or else a close-up of the wounded soldier showing the effect of the speech on him.

The other type of insert—scribbled notes or printed newspaper paragraphs—make a refreshing variation now and then if not used too often.

"Iris In" and "Iris Out" are directions frequently appearing on the continuity script. The iris, or diaphragm, as previously explained in detail, is a device on the camera lens which permits the operator to make the aperture smaller and smaller so that gradually the square or circular border of the picture narrows down from a pin point to full screen size.

The iris is seldom used in leading up to a sub-title. "Fade in" and "Fade out," however, are frequently used, especially before lapse-of-time titles. The picture fades away and the sub-title appears with some such caption as "The Honeymoon Lasted a Week"; then the sub-title disappears and another scene from

the honeymoon slowly appears. In this manner it is far easier to express the passage of time than by an abrupt flashing in and out of the sub-titles.

The "Fade In" and "Fade Out" are accomplished by a gradual change in the amount of light let into the camera by the shutter, the picture on the screen coming from blackness up to full light or fading from full light to blackness. This corresponds to the raising and lowering of the curtain on the stage to mark the beginning and ending of a scene or episode.

CHAPTER XI

A MODEL SCENE

SINCE we cannot print all of the continuity form for "In Search of a Sinner," which we recently completed for Constance Talmadge, because of its great length, we are going to reproduce perhaps the most important section—that is "The Big Scene."

It may also help you in planning your own stories to know that "In Search of a Sinner," which is a five-reel photoplay, contained 101 scenes, 230 sub-titles and took up 76 double-spaced typewritten pages in the form in which it appears here. Your own story, if meant for a five-reel picture, should be built on about this scale.

The story deals with Georgiana Chadbourne, who became a widow at the age of 20. The death of her saintly husband marked her release from two years of bondage, during which time she had been treated like a child. As a result of his extreme goodness, she decided she never wanted to see a good man again. Determined to be "real bad," Georgiana went to New York to visit her dead husband's brother. The second day of her visit she flirted with a man in Central Park and he made violent love to her. She took him for a "wild" man and was delighted. As a matter of fact he was the very moral Mr. Jack Garrison from the West and a friend of Jeffry, her brother-in-law.

When Jeffry and his wife are called away by his mother's illness, Georgiana takes the opportunity to entertain Mr. Garrison in her brother-in-law's apartment. She tries to make Garrison take advantage of her, giving him the impression that she is Jeffry's wife. "A man who will flirt with his best friend's wife is bound to be wild," she reasons. Under Georgiana's wiles Garrison expresses his emotions in true cave man fashion, but his conscience interferes. "I'm going to hell," he announces dramatically, rushing from the apartment. He meets the wildest woman on Sixth Avenue and Jeffry breaks away from the quarantine at his mother's residence to see how his "home" is getting along. His ideals shattered, Garrison is found by Georgiana and her brother-in-law with several empty bottles of champagne and a woman. The continuity of the big scene starts as follows:

SCENE 96.—STUDIO. Valeska is sitting at the table with a glass in her hand, singing.

CUT IN.—Part of song.

Sitting over on a couch is Jack. He leans over to her and then—

CLOSE UP.—of Valeska looking like five or six women.

CLOSE UP.—Jack waving his arm and saying:

SP.—"COME ON OVER HERE, GIRLS—ALL OF YOU." Valeska gets up, goes over and sits beside him, leaning against him with her arm around him.

97.—HALLWAY. The Jap valet opens the door and admits Georgiana.

98.—STUDIO. Georgiana rushes in, sees Valeska with her arms about Jack and lets out a shriek. Jack gets up on his feet and looks at her, startled,

a bit sobered up. Georgiana runs up to him, throws her arms about him and says:

SP.—"I Don't Want You to Go Away with That Horrid Woman!"

Jack pushes her off at arm's length, draws back as if afraid of her, and then says:

SP.—"Back to Your Husband! Back to Your Husband!"

Georgiana runs to him as if to tell him she hasn't any husband, but as she gets to him Valeska grabs her, turns her away from Jack and says to her:

SP.—"I Told You if You Got Fresh with My Gentleman Friends Again I'd Start Something!"

Then she starts for Georgiana. Georgiana runs away from her, the woman following. As they pass Jack he grabs Valeska and says "Stop it, stop it," and she struggles to get at Georgiana. He gradually pushes her over to a door, gets her in the other room, closes the door and locks it. He then turns to Georgiana and says:

SP.—"Go Back to Your Husband."

Georgiana rushes to him, throws her arms about him and says:

SP.—"I Haven't Any Husband. My Husband's Dead."

And Jack, startled almost sober at this, looks at her in horror and says:

SP.—"My God, You've Killed Jeff?"

Then he hurries over to the other side of the room, Georgiana following him. She puts her

arms around him and says, "No, no, you don't understand. Let me explain."

99.—HALLWAY. The Jap has opened the door and Jeffry runs through the hall into the studio.

100.—STUDIO. Jeffry runs in and stands startled as he sees Jack standing with Georgiana's arms around him. Jack sees him, turns, scared blue, looks at Georgiana, then draws back and hides behind a big chair. Jeff rushes over to him, pulls him up from back of the chair, shakes him by the hand and says:

SP.—"CONGRATULATIONS, OLD BOY."

Then he leads him over to Georgiana, takes her hand, puts the two hands together, shakes them as if giving his blessing. Jack looks at him stupefied and says:

SP.—"YOU MEAN YOU DON'T CARE?"

Jeff looks at him, then looks at Georgiana and says:

SP.—"I'M DELIGHTED. I'VE BEEN WORRIED TO DEATH WONDERING WHAT I WAS GOING TO DO WITH HER."

Jack is almost knocked cold by this statement, doesn't know what the devil the man is talking about. Georgiana smiles sweetly at him while Jeff turns to Jack and says:

SP.—"I MUST TELEPHONE THE WIFE AND TELL HER THE GOOD NEWS."

Georgiana says yes he must and Jeff goes out into the hall. Georgiana sidles up to Jack, who is flabbergasted, turns to her and says: "Aren't you his wife?" Georgiana is a little

embarrassed, not knowing just how to get out of it, shakes her head no, she isn't, but—

SP.—"I PRETENDED I WAS HIS WIFE BECAUSE I WANTED YOU TO BE A WILD MAN."

Jack is puzzled at this, asks what she is talking about, that she wanted him to be a wild man. She, embarrassed and coy, says:

SP.—"I'VE CHANGED MY MIND."

He looks at her again, not understanding a word of what she is talking about, saying, "Oh, you don't want me to be wild." She shakes her head and at length says:

SP.—"I GUESS WHEN YOU LOVE A MAN YOU WANT HIM TO BE GOOD."

Jack perks up, he understands that now, and says, "You mean you love me?" She says, "Sit down and I'll tell you all about it." She puts him down on the sofa and begins to tell him the tale. FADE OUT.

Observe that every action in this scene is worked out in detail. The photoplay writer should leave nothing to be framed up at the last minute by director or actors. Make every action and every word tell.

You will also note that these scenes are rather long. This is because they are emotional scenes in which fine acting must be gotten over to the audience. *To make these scenes mere flashes* would ruin the story. Another feature of these scenes is the words put into the mouths of the actors, even though they are not flashed on the screen. Try to give your actors lines whenever possible—it helps them to act.

Observe how each scene is planned to lead the audience on to the next. At any point, the spectator is wondering how things will come out in the next scene. "In Search of a Sinner" is a comedy, so we were particularly careful never to get too emotional or poignant. Jeffry, entering at the crucial moment, breaks the tension and holds the comedy element. You can always get a better laugh from your audience if comedy relief comes at a tense moment. And always keep working up the tension with more and more action until your audience, like Garrison and Georgiana, are emotionally exhausted at the end of the scene.

CHAPTER XII

MARKETING THE STORY

PIRATING of stories has gone out of date, though many amateurs seem to be unaware of the fact and are wrongfully accusing scenario editors with the theft of their plots.

As a matter of fact, most of the scenario editors of to-day are just nice, old-fashioned married folk, honest as bank cashiers, who become quite peevish when some one calls them thieves.

Diplomacy, efficiency and system, just as in any other form of business, should be exercised by the beginner in attempting to sell a story. Threats and unfounded accusations will not help.

It is perfectly right and human for the amateur to wish to get as much as possible for his story; yet it is often worth while for the writer to sell the first plot for a song in order to get it produced.

Current prices for a story range from $100 to $100,000 depending on the length of the plot, reputation of the author, and the company which buys. Four years ago a good five-reel picture seldom brought $300; to-day it will bring almost any price, depending on its value to a producer.

For your first story, we would say, take what you can get. Offer it to the scenario editor at his current prices. He will not cheat you. After you have sold

a few stories and have become well known in scenario offices, you can begin to bargain with the editors. Let your first story go for a song if it is the only way you can land it.

Let's talk about scenario editors.

"Aha, the thieving scoundrels," you say. "Let's tell the world how they steal our stories—that beautiful romance of mine, for example, which came back three months ago rejected and was in a movie at our theater last week. Now's the time to show them up. Go to it."

Well, frankly, we don't believe the editor stole your story. The chances are about 1,000 to 1 that you used one of the seven original plots, and that some other writer was simultaneously drawn to the same hackneyed theme.

Years ago pirating of stories was regrettably a more or less common practice. To-day the scenario editor of any reputable company is honest and conscientious. He will gladly pay you for your idea in the hope that you will continue to contribute good material. Any concern which did not play fair with the authors would soon find itself without stories.

Be sure you are as honest as you would like the editor to be. Don't try to get by with a plot taken from some old book or magazine. It will almost certainly be recognized and a copyright suit filed against the company that buys it from you in good faith as original material. This is constantly happening—and the authors responsible for the suit have a hard time selling future stories.

In the business of selling the story you will need the following aids:

1. Trade magazines containing market reports and calls for stories by various firms.
2. Large flat mailing envelopes and a stock of self-addressed and stamped return envelopes.
3. A written record of your transactions with the scenario editors.
4. A studio directory, which can be ordered through your local book store.

The market changes constantly. Companies hire new stars and directors, or change policies. Watch the magazines for these changes and to see what companies want long stories, or one-reelers, or two-reel comedies, etc.

Be sure to enclose the self-addressed and stamped envelope so that your manuscript may be returned. You can find the correct address of scenario departments and motion picture companies in the studio directory.

Don't send along any personal letters to the editor telling him how good your story is, and how important you are in your home town, and how long it took you to write the script. An editor seeing this kind of letter usually surmises that a particularly poor story is ahead of him. And don't write any insulting letters insinuating that you expect your stuff to be stolen. Scenario editors don't seem to be able to understand this sort of thing, and some of them are unethical enough to return your story unread with a rejection slip.

Lastly, remember that all things come to him who waits, providing he isn't entirely asleep when the opportunity arrives. Don't let one or a dozen rejection

slips discourage you. Make a collection of them to show your friends when you become famous.

Just keep the stories constantly in the mail. Every time you receive one back, mark "rejected" after it in your book or "sold" as the case may be, with the name of the studio. You will never make a fortune in photoplay writing by trying to save postage.

CHAPTER XIII

WRITING FOR THE CAMERA

PHOTOGRAPHY is worthy of study by those who wish to enter the photoplay writing field. Make it your hobby for a while. And when the chance comes make the acquaintance of a real motion picture cameraman and get him to tell you the essentials of his profession.

No scenarist is a genius to his cameraman. Laboratory superintendents and cameramen have a common bond in the conviction that 90 per cent of the scenario writers have nothing above their ears except excellent material for piano keys. These experts liken themselves to veteran soldiers who must take orders from inexperienced officers. The correspondence school general who orders his men through their own barrage is not as egregious as the amateur scenarist who writes the following as "Scene No. I:"

CROWDING SCENES TOGETHER

"Hearing her husband's step upon the front porch, Myrtle darts from the parlor, and, leaving the house by the rear door, joins her lover. They jump in an automobile and start away; but before they have gone far, Myrtle repents and insists upon returning to make her confession." And Scene No. 2 continues with the confession.

It is obviously impossible to take the above action without changing the set several times—from parlor to porch, from porch to rear door, from rear door to automobile and so forth. Each one of these sets should be numbered as a separate scene.

Of course, a director will change his camera many times during a scene to get long shots, close ups, etc., but these changes of camera need not bother the scenario writer to any extent, as any good director understands this technique and may be trusted to take the scenes in a manner that will get over the meaning of the author. If there is some special point which the author wishes emphasized by a close-up, there's no harm in noting it in the script.

Care should be taken not to impose impossibilities on the camera man. If you call for a scene showing a tramp riding the rods of a speeding train, some married photographer with a family to support must take the picture while strapped to another break beam. It is easy to suggest a scene looking down on a sinking ship, but balloons and airplanes are often hard to obtain.

Until you have become acquainted with the studio in which your story is to be produced, try to make all scenes as simple and normal as possible. The photographer will be only too glad to assist the director in elaborating upon the camera work in these scenes.

So far as the scenarist is concerned, there are only two tricks of photography which have any place in a motion picture. One is double exposure, in which two films are overlapped so that wraithlike figures—visions—may be made to appear in a corner of the

real scene. The second is the dissolve, in which a scene dissolves into another scene.

Double exposure is rapidly going out of date. The appearance of double exposure ghosts and visions destroys the realism of the story and reminds the audience that "it's only a movie after all." Aside from the universal prejudice against all double exposure work—a prejudice created by its widespread abuse three years ago—there is always the danger of poor work in the laboratory. It is easy to ruin a double exposure scene; static electricity generated by the friction of the celluloid strips, may mar the picture with tree-like shapes, or the time of the action in the two scenes may be wrong so that the vision appears before it is due. This necessitates retaking all the scenes involved.

Amateur continuity writers will find lighting a great stumbling block. It is possible now to take exterior night scenes with the aid of sunlight arcs, mercury lights and spotlights and other paraphernalia. As these arcs cost $2,500 each and are about as easy to transport as the Lick telescope, it is well to keep your characters indoors by night. Thunder storms, underwater scenes taken from a diving bell and other novelties can be produced, but should be avoided, since no director yearns to put on an expensive and difficult scene of this kind when they have already been exploited by the other fellow. If your story depends in any way upon such a scene, put it in by all means; but always remember that it makes production more difficult.

Color photography has not been perfected, though it is being rapidly developed. Tinting of scenes—red for fires, blue or gray for moonlight—is essential some-

times. A good tint frequently saves a scene, and the continuity writer should be constantly on the lookout for such opportunities.

"Out of Focus" scenes, in which the picture is thrown slightly out of focus to give a hazy effect can sometimes be used advantageously. In our recent Constance Talmadge picture, "A Virtuous Vamp," we used this effect to blur a scene which represented what a near-sighted old chap saw when he looked at the heroine.

WORKING WITH THE STUDIO STAFF

Do you know that a movie author is expected to come to the studio and help produce the photoplay? In the picture above you see the author explaining a big scene to the actress, the director and cameraman. Much that cannot be placed in a scenario can be explained by the author while the picture is actually being taken.

CHAPTER XIV

SCENERY FOR SCENARIOS

If the elaborate settings called for in the scenario of the average amateur were produced, the motion picture industry, in order to avoid bankruptcy, might be compelled to raise admission prices for photoplays on a par with those charged for grand opera.

Hence such scenes are used very sparingly and as economically as possible. The matter of economy in settings is perhaps the very last thing that enters the mind of the amateur photodramatist—one big reason why many scripts are returned.

The main reason for this error lies in the immense amount of advertising which large companies have given to pictures involving expensive sets. The result is a popular impression that stories which call for costly effects have a better chance than those which do not appeal to the alleged spendthrift instincts of producers.

The fact is that modern producers are far from prodigal; and a way is usually found to make any effect at least five times as lavish in appearance as it really is, when cost is considered. Your judgment should guide you in this respect. Any settings within reason, however, can be provided. But stories which call for the burning of villages, the wrecking of steamships,

or the rebuilding of ancient cities are not as a rule acceptable.

The majority of photoplays containing remarkable scenic effects are featuring the effects, not the story. A staff man probably wrote the plot after the idea of the big scene was conceived.

It comes down to the old question, "Is it worth the money?" If the effect makes the picture successful, it is worth the cost.

Difficulty in the matter of settings is overlooked by amateurs who lay their stories in Venice or Babylon. One scene of this sort may improve a story with refreshing novelty, but a whole plot laid in ancient Athens would necessitate rebuilding the city.

As a rule historical stories should be avoided, unless they are strong and vital enough to overbalance the difficulty of producing them. This type of story is not half as popular with audiences as the modern drama.

Many think that, when they call for a tropical island in the story, it will be a simple matter to send a company to the tropics for these scenes. It is far less expensive to rebuild a tropical island near the studio, as was done recently by one company. Famous stars must be kept before the camera and not left idle during the weeks of a trip to and from the equator. So repress that desire to dart off to far quarters of the globe at a moment's notice.

There are times, however, when a director, impressed by a big story, will take his company far to obtain striking scenes. For example, D. W. Griffith not long ago took his players to some picturesque islands on the Spanish Main, where scenes for "The

Idol Dancer" were taken. Such trips, however, are the exception rather than the rule.

It is advisable to let animal pictures alone. Some studios maintain menageries, but the animal stories are always written with a prior knowledge of the kind of stunts the beasts can do.

In our stories for Constance Talmadge you will find spectacular effects such as the earthquake in "A Virtuous Vamp," or crowd scenes, as the fire alarm scene of "A Temperamental Wife," or fashionable dancing scenes at Palm Beach, as in "The Love Expert." In fact, you will see any scene which the story calls for, including even the animals. But, remember, we are writing with a knowledge that we have at our command the resources of the Joseph Schenck studios; we know in advance what effects we can plan for. Until you have signed a contract with a big producer, it would be well to leave such things to studio staffs.

CHAPTER XV

THE ACTOR'S ANGLE

AMATEUR photoplay writers must arrange their stories so that the opportunity for acting is apparent.

They must also visualize their English, for no matter how well a phrase sounds, if it does not look well, it is unfit for the screen.

It's easy for the photoplay writer to dash off some such title as "For the first time, Wild Bill felt the stir of love," and then show Wild Bill cantering by on horseback.

The writer feels he has done his bit in conveying the glad tidings to the audience, and leaves it to the actor to register love and put the sentiment across. Unfortunately it is quite difficult for even the most plastic features to express the grand passion while churning around in the saddle of a recalcitrant studio horse; and it is almost impossible to catch any expression whatsoever in a camera at the necessary range.

It's like the helpful suggestion of the gallery gods, who shout to the comedian, "Louder! Funnier! More Pep!"

Emotions may be best registered in the close-up. This gives the actor a chance to convey your point in a bit of real pantomime. As an example take the following scene:

> The husband of the story knows that his wife is about to slip out of the house to keep an appointment with another man. The woman, a flirtatious Carmen type, kisses a rose and pins it in the husband's buttonhole. Then she goes out leaving him in a silent fury of jealousy.

It would be possible to plant the jealousy motif by a sub-title. It would be better artistry to show the husband staring after the wife, while his hand creeps up to tear the flower from his coat—then a close-up of the hand crushing the rose while petals flutter to the floor, as the man is stirred by his passion.

Another type of scenarist goes in for detailed elaboration in every bit of acting. Thus, when Harold calls upon the great detective, he wanders along the street until his eye lights upon the detective's window sign; the sign is shown in close-up, "DICK DEXTER, PROFESSIONAL DETECTIVE;" Harold pulls the detective's card from his pocket with the same legend upon it, "Dick Dexter, Professional Detective," clinching the fact that the two are the same, and finally registers, "Ah—this is right," before he goes in. In the same way, when Roland first meets the girl with whom he is in love, he grows suddenly rigid, his face lights up in a monstrous smile, his shoulders heave, and finally, lest there be a mental defective in the audience, he pounds his heart thrice. Thus admiration is registered. Any girl who observed such phenomena in a man she had met would undoubtedly scream for mamma.

Amateurs had best learn to leave the little details of acting to the directors.

Another stumbling block for actors is found in the stilted sub-titles so much in vogue. What cowboy would ever say, "One step further and I will dash you into Eternity"? The cowboy actor would find it very difficult to put across this very uncharacteristic line. No one ever talks like that in a crisis. Spoken drama writers may put such lines in their plays and let their actors speak them with the proper accent and emphasis; but on the screen, the lines will reach the audience exactly as they are written.

"LOVE TURNED TO ASHES IN HER STRICKEN HEART," was the sub-title used in one of these "super dramas of love and hate." The ingénue of the story was supposed to carry out this mid-Victorian phrase in a close-up. But since the girl was totally unsuited to this sort of thing—being the pretty, flighty type which the story demanded—the scene went flat.

Always suit your sub-titles to the story—satirical if the acting is to be satirical, romantic if the action is romantic, but never out of character. Don't put grandiose sentiments in the mouths of the poor working girls or their millionaire lovers. Try to make them say the same things they would have said in real life; and plan the descriptive titles in the same vein.

In short, photoplay authors must write their English with a view to its effect when projected on the screen.

You remember the story of the chameleon which could turn the color of any background, but burst

itself while trying to make good on a Scotch plaid. Actors occasionally strain themselves badly in the same way. A star may be able to register splendidly on such primal emotions as love, jealousy, hate and fear; but when she is asked to express them all simultaneously in one grand close-up her facial muscles get all mixed up.

A clever playwright in spoken drama may have his character express many subtle emotions at once—for he has at his command not only facial expression, but the dialogue, and the inflection with which the dialogue is spoken. The photodramatist must not get too complex at any one point, or the entire scene will be lost.

It is perfectly feasible to express almost any subtlety in pantomime, providing the continuity writer will only work out the scene with the necessary deft touches. It is unfair, however, to ask the actor to do all this work for you in one close-up. It is your duty to think up situations which call for the necessary bits of business—the lighted cigar which goes out from neglect under the stress of emotion, the sinking into the chair of the old man when he is stricken with bitter disappointment, the paradoxical scene where the girl laughs from sheer terror.

Don't try to play any barber shop chords in the acting; stick to the great fundamental notes and the scenes will carry conviction.

CHAPTER XVI

CHARACTER ON THE SCREEN

EVERY character in the story of the scenarist should be established as an individual—a living, breathing, real person.

Of course, rules for developing character in film stories are as difficult to propound as rules for developing character in genuine people.

We suggest that, whenever possible, you try to characterize persons whom you have known; in any event be sure your characters are all people whom you might have known. In dramatizing those about you, the story will have in it the breath of life.

The best method, according to a famous critic, is to carry your characters about in your imagination for a few days before you start your story, to think about them until they become, to you, flesh and blood. When you have reached the point where you can say to yourself, "That's wrong—Mary would never have done such a thing," you can be sure your characterizations are crystallizing in the right way.

Failure to concentrate on this essential of plot making (developing of character) has been responsible for the wishy-washy substance of countless pictures. Photoplaywrights are too prone to leave development of character to actors and directors, it being consid-

ered sufficient to indicate that the hero is "young, handsome and full of vigor."

The proper place for character drawing is in the original story; for the cleverest actor cannot portray a character which has not been conceived by his dramatist.

It is not enough to indicate that the father is an old man; old men have individual characteristics the same as other people—personal oddities, exasperating moods of stubbornness, loveable weaknesses, and unexpectedly strong qualities of generosity and self-sacrifice. No two old men were ever the same.

Since the story is to be told pictorially, the characterizations must be worked out in the acting and not in sub-titles. After you have introduced a character with such a sub-title as, "District Attorney Brown, whose profession was graft and whose hobby was man-hunting," be sure you give Brown a chance to register as a selfish, unscrupulous type. His every action through the remainder of the story must not only carry forward the plot but be consistent with these tigerish characteristics.

In our opinion characters should be introduced just as they naturally enter into the story, though it is well to introduce the leading characters as early as possible if consistent with the proper exposition of the story. If possible, this should be done without betraying the importance of the character to the plot—just as in real life one never knows which of the many people he meets will have a bearing on his destiny.

In "In Search of a Sinner" the leading male character was introduced in this casual way. A strap-

ping, handsome fellow of the western type canters down the bridle path in Central Park. He stops his horse near the bridge over the bridle path to fix a stirrup. His attention is suddenly drawn to the attractive young woman on the bridge when she throws him one of the flowers she has plucked in the park. Embarrassed and frightened at the result of her act, she runs away, taking refuge in the Central Park Casino. The young widow, who is in quest of adventure, does not relish the attentions which an old roué attempts to pay her. When she sees the horseman enter and seat himself at another table in a dejected mood, this gives her a chance to leave the old roué. "Pardon me," she says, "but there's a man over there I think I've met before." She goes over to the westerner's table. And then the plot takes on added interest.

A good method is to introduce important characters with some characteristic incident—the miser stoops to pick up a penny, the bully kicks a street urchin, and so forth.

Beware of inconsistencies after the initial plunge into the characterization. If there is any reasonable cause for brutality in a story, the character whom you have introduced as a ruffian must react naturally to the situation. He must be brutal. Characters who suddenly reform are most unconvincing.

Many writers mistake character drawing for character development, and thereby ruin otherwise good stories. Character drawing is a process of description through a succession of scenes of a person as we find him at the beginning of the story, and who may remain the same throughout.

Character development means a change in character taking place during the story. For example, many stories have been built about the vampirical woman who is gradually reformed through love until in the end she is shown in plain but becoming frocks, plucking daisies instead of souls. In the same way, a weak man might be gradually strengthened through force of circumstances until, in the end, he is able to make a sacrifice of which he would have been incapable at the start of the story.

The central idea of the plot in such stories is character. "Camille" and "The Easiest Way" are two great plays founded on this idea.

While there is a great demand for such stories in the motion picture field, they are most difficult to write. Any change of character during the story is legitimate, but it must be the logical outcome of events in the plot. The author must present to the audience sufficiently strong reasons why his crook should reform.

Be sure in your story that your audience knows what to expect of each of your brain children. Do not pick stock characters such as farmers who have white goatees, which few real farmers ever have, or Englishmen who must wear a monocle, though few Englishmen do, or millionaires who must have silk hats, though most rich men wear two dollar derbies. Give all your characters an original touch, and above all things make their development consistent and realistic.

CHAPTER XVII

THE "INTEREST"

LOVE interest is the greatest of all qualities in a story for motion pictures. If the amateur's photoplay contains this element strongly developed it will have 100 per cent better chance for production.

"What kind of a story is it?" will be the first question asked by the scenario editor when you have carried the office boy by storm. "Has it love interest, moral interest, or is it just another script?"

What he means by this "interest" query is to ask if your story has the element of human sympathy. It is a quality as elusive of definition as feminine charm, yet it is essential to any story more pretentious than the slap-stick comedy.

Every motion picture must have something which strikes a responsive note in the hearts of the audience. Otherwise, it will begin to file out in the middle of the second reel, no matter how melodramatic the action or how imposing the scenery.

Carping critics call this sort of thing "sure fire stuff" and "hokum." But every real artist knows that those things which move the human heart are as old as Nature and as new as the coming Spring. Every real love plot tells the old story, and yet the story is never the same.

To inspire emotion in your audience, you must have

been inspired with emotion yourself. It is impossible to write a good story in cold blood. People who take up motion picture writing because it is the fashion or because they are told it pays are apt to find a most unappreciative audience. Make yourself feel the things you are writing about. Even the "sure fire stuff" will fizzle out unless the fire itself is real.

Even people who do not understand satire and who think melodrama ridiculous are generally burdened with memories of moonlight and honeysuckles which make their response to love scenes inevitable. That's why love interest is an unfailing element in the photoplay.

Superstition is another great elemental interest. Few skeptics would be willing to test their nerves by a night in an old tomb during a thundershower, for superstition is ingrained in the human make-up. Ergo, the ghost in "Hamlet," the witches in "Macbeth," the gypsy fortune teller of English romance, and the spiritualistic séances which are creeping into many new photoplays. Modern audiences will laugh at any attempts to produce real ghosts on the screen; but the explainable and yet unexplained phenomena—the toppling of the cathedral tower upon the German vandals, for example—will always make the flesh creep.

Religion, if handled with good taste, forms a gripping interest. The Christ-like character thrills tired men and women with the old lesson of good for evil and the certainty of a Deity who knows all and forgives all. Retribution is another factor in which all men believe; the demonstration of the law of compensation interests every one.

All women and most men are interested in children.

For this reason, the introduction of a pretty infant into the story will draw the sympathy of the audience. The same is true of dogs and horses, if they are woven skillfully into the body of the story and not dragged in by the heels.

Success and the achievement thereof will always hold the American audience. So will a note of patriotism—a form of interest which George M. Cohan exploited for years in his "flag hoisting" scenes. Plays that hold up a mirror in which the audience may see itself—satirical plays—have the element of human sympathy, providing they do not become too cynical. You must laugh with, not at, your audience.

Sympathetic writers are usually born, not made, just as actresses who strike the note of sympathy in their audiences are gifted with a natural charm. Nevertheless, an understanding of this sort of thing may be acquired by simply watching the pictures in your local theater. Watch the audience. Note when they laugh, and when they wipe their eyes, and when they straighten up in their seats to watch a scene. It will be a great lesson for you. Ask your local exhibitor what types of pictures draw the crowds. An experienced motion picture exhibitor can give you many a shrewd tip on human nature.

The very best way to acquire this touch is by trying to understand and sympathize with the people about you. Try to get the other chap's point of view. Realize that although you may think children a nuisance, the great majority of people become highly emotional at the sight of a pretty baby. A broad viewpoint is essential to any one who essays to play on human

heartstrings through the photoplay or any other medium. When you have mastered the elemental appeals, your audience will follow you anywhere, no matter how commonplace the surroundings or how familiar the road.

CHAPTER XVIII

THE KIND OF STORIES THAT SELL

Amateur photoplay writers, if they hope to attain success, should first direct all their creative efforts toward coaxing a check from its lair, although, of course, they must never lose consciousness of their artistic ideals.

Once they have achieved fame, they can afford to go into art for art's sake alone. It should be remembered that in literature and drama alike there is an artistic side and a practical side. Often the real masterpiece lies unnoticed for years, while the pot-boilers sell like hot cakes.

With a view to helping amateurs to produce fine stories, which, at the same time, are salable, let us consider what it is that the producer, exhibitor, actor and public, respectively, want.

The motion picture producer wants a story he can film with the equipment he has at hand. He wishes to use the resources of his studio—scenery, directors, stars, and the like—to the utmost advantage. At the same time he wants to produce stories similar to those he has successfully produced in the past and for which his firm has become famous; he knows the public looks to him for a certain type of story.

Although usually willing to invest large sums in the type of picture that has already proved a success for

him, the producer is generally afraid to risk failure by going outside of his field. Therefore, in writing for a producer, try to conform to the type of picture he has been making—comedy if his stars and studio are known for that sort of picture, tragedy if he has successfully produced tragedies, melodrama if that is his forte. It is folly to try to tempt a producer to buy the sort of story that would entail a change of production policies and possibly financial loss.

Every studio has specific policies, too numerous to mention here. They can be learned through a careful study of the trade publications or by coming in personal contact with studio forces.

The exhibitor wants the sort of story that can be exploited from the box office point of view, for a photoplay that does not lend itself to advertising and publicity in all forms will not draw the crowd. An unusual scene or a theme of topical interest will often save a picture, as will a good title.

Most popular song publishers turn out a new song for every big photoplay published. And the great value of the picture song that carries an appealing air and at the same time tells the thought of the picture can hardly be over-estimated.

In the same way, some book publisher is almost sure to get out an edition of the story in book form. All this helps the picture from the exhibitor's point of view—so, when writing your plot, keep in mind possibilities for exploitation.

What the actor wants and will urge his producer to buy is a story which displays his or her dramatic talents in the best light. The star who is famous for his athletic ability will naturally look for a story which

calls for stunts of this sort; a great emotional actress, like Norma Talmadge, wants a story in which the star is called upon to register the heights and depths of human emotion; a brilliant young star of the ingénue type, like that other member of the Talmadge family, Constance, wants a story which calls for clever, satirical comedy acting, in which she excels.

If the actor is a fine dancer or excellent swimmer or has won a reputation as an amateur painter, the story might give him or her a chance to display these accomplishments. Some stars always want to appear in rags, because they have discovered that their work is best in the rôle of the street urchin; others demand stories wherein they appear as the society woman.

A great essential of a story is that the actors be given a chance to act. The plot must depend more upon their acting to tell the story than upon sub-titles and scenic effects. Try to develop each part of your story, no matter how small, as if you were to act it yourself. It is your chance to make some other chap make good. He will reciprocate by praising your stories to the scenario editor and making them successful when produced.

What the public wants is, after all, the final criterion for any photoplay. The public wants the best in its picture plays—and leaves it all to you to define what that best shall be. The public mind changes from week to week, demanding constant originality on the part of its screen writers. Since audiences come from every class, the stories must be broad in their viewpoint, must have real action and must avoid unfamiliar problems and emotions.

People do not want very tragic stories which depress

them for the next twenty-four hours. Hence the necessity for a happy ending in most stories. Few people like to cry, but every one likes to laugh. Therefore the story with many laughs has a hundred fold better chance than the one which deals with little Eva's sad demise. Fresh romance is more in demand and harder to write than any other type of story.

The amateur must always remember that people go to the motion picture theater to forget their troubles and become young again in a world of heroes and heroines where everything is as it should be in the end.

CHAPTER XIX

WHAT TO WRITE—AND NOT TO WRITE

REINFORCED with a knowledge of what has already been "done to death," the amateur photoplay writer can avoid plagiarism charges and rejection slips by giving the old situation a new turn.

Every photoplay writer goes through approximately the same stages in apprenticeship, dreaming the same fancies that thousands have dreamed before, and falling on the same ancient ideas in the delusion that they are brand new discoveries. Nearly half the stories that come to any office are rejected because they are "old stuff." Sometimes this is because the writer unconsciously is repeating what he has seen or read in the past; but more often it is because the same solution to the problems of life occur to all of us.

It takes hard work to create a new plot, so beware of the one which comes too easily. By way of helping you we will try to pass on to you the most valuable attribute of any scenarist—namely, the knowledge of what has already been overworked.

Since there are considerably more than seven original plots, we will warn you against the following themes, scenes or characters as being hackneyed:

The death bed confession; fairy stories; the couple

reconciled to parents or themselves reunited by the birth of a child; the lost will or legal papers; fantastic stories of the Jules Verne type dealing with a future world or with some extraordinary invention; the freak bet; the practical joke, as the friends who nearly precipitate a tragedy by trying to make the newlyweds jealous; the lost heir who is discovered by some modernized version of the strawberry mark; the bogus count; the society raffles; or the villain struck down at the moment of his triumph by an act of God, such as lightning.

Almost every conceivable situation has occurred to a writer somewhere in the past. You can, however, get a new story by adding a new theme to the old situation, or an original character, or by other combinations of the elements of the plot.

Many plots, sometimes good in themselves, should be avoided because they are out of date with modern audiences. Among these are war or military stories, morbid stories (as most tragedies or suicide plots), snake scenes, stories laid in countries or amidst conditions with which the audience is unfamiliar and uninterested, stories of extreme poverty, cruelty to animals or children, themes justifying immorality in any form, stories of sickness or physical deformity, burlesquing of old age, religion or particular races, dope addicts, sociological or medical discussions in play form, and historical plays unless unusually well done.

Nearly all amateur scenarists are moved to try their hands at slap-stick comedies of the type which involve custard pies and bathing beauties. These are usually returned with a rejection slip. The reason is that slap-stick comedies can be written only by a

scenarist who has had long experience in this sort of thing.

Most slap-stick comedies are written backwards. That is, individual scenes are filmed with a view to humorous possibilities, and afterwards strung into stories. The plot is the last essential of a motion picture whose appeal lies in breakaway furniture, trick automobiles and similar "props."

You can readily see why these companies will not pay for your plots.

In closing, let us add a word of encouragement suggesting what to write. At the present time, the material most in demand is the story with the emotional woman as the star, good light comedies, satires upon society, plots dealing with the wave of mysticism now sweeping over the world (new thought, spiritualism or the power of the human will), American business stories, small town tales with plenty of local color, and wholesome tales of adventure and romance in any form.

CHAPTER XX

CUTTING THE PICTURE

WHILE a feature photoplay usually contains from 4,500 to 7,000 feet of film, the director, in making the picture, may probably take 70,000 to 100,000 feet by expanding upon ideas as they occur to him and by taking his scenes in several different ways for close-ups, long-shots, and so forth.

It is therefore obvious that some one must condense this fifteen miles or so of motion pictures back into the conventional commercial length.

The studio that calls you in to cut a picture will supply you with a hand projector, a mechanical device which enables you to grind the film into animation without the necessity of projecting it on the screen. A laboratory will take your orders as to sequence and length of scenes.

Naturally you must first run all the film through your projector. Then comes the interminable task of assembling the picture, selecting the best material, and rewriting the sub-titles. The secret of fine cutting lies in a resolve to work with an open mind, to reject your pet scene if the director has evolved a better one, and always to be ready to forsake an old idea for a new and better one. Authors who do not cut their own stories complain that the photoplays

are so altered that the completed product does not resemble their original plots. Often an author's story is deliberately changed by the director with a good or bad result exactly in accordance with the dramatic intelligence of the director.

Frequently an author, viewing his story through the tiny lens of the hand projector, will find that where he expected a laughable situation, he has a bit of pathos. A change in a character's expression, due to unforeseen lighting or to the actor's own interpretation of the scene, may change the whole meaning of the situation. On the other hand, the observant cutter will discover comedy possibilities in the most unexpected places.

You must work your imagination just as hard in cutting the picture as in writing the story. Seize those elusive laughs when they turn up in a chance bit of celluloid and utilize them. In the same way, wonderful pathos may be found in some scene which was planned simply as part of the routine of the plot.

Scenes which you thought would have a good "punch" often prove disappointments. The camera did not grasp your subtleties, or the train wreck was not as thrilling as you expected it would be. It is better to cut out such a scene entirely than to go on with your original idea of making it the mainstay of the story. Often the director will assemble the cast and make another scene, if the author suggests such a step as a means of saving the picture.

Many sub-titles have to be written during the cutting. Frequently the wording must be changed with a view to how it will appear on the screen, not how

CUTTING THE PICTURE

Although a five-reel picture consists of little more than 5,000 feet, the director may have taken 50,000 feet, and it's up to you to sit down and with a hand projector condense that 50,000 feet of mixed-up scenes down to five reels of good stuff in proper order.

it sounds when read aloud. Illustrated sub-title cards can be planned in detail at this stage of the game. An accurate estimate can be made of just how many feet of film the sub-titles will take, and the cutting of lengthy or unnecessary sub-titles can then be planned accordingly. A new sub-title should be inserted wherever the pictorial action is in the least obscure.

Another factor in cutting is "tempo." The author should decide the relative length of scenes. Where you are leading up to an exciting climax, action should be fast and scenes short. When you have reached your crisis, scenes should lengthen to let the dramatic values take hold of the audience—just as most music grows louder and slower in the grand finale. Similarly, where you are endeavoring to portray physical action alone—as in a fight or in the approach of two trains for a head-on collision—scenes must be short and in rapid succession. But where you are emphasizing mental stress, as the silent agony of the husband deserted by his wife, make your scenes long with slow but forceful action, such as change of facial expression or a despairing gesture.

"Accuracy! Accuracy! Accuracy!" That motto of a famous newspaper applies in equal force to the photoplay cutter, for he is the proof reader of the motion picture.

The cutter must be ever on the lookout for unintentional inconsistencies, such as starting the hero downstairs in white shoes and letting him arrive at the bottom in spats. He must be careful to match his scenes exactly; when he shows a close-up of a

couple just shown in a long shot, he must be sure the man is kissing the hand in both strips of film. To show a man kissing the ingénue's left hand at a distance, and then, in a close-up, showing him kissing the right hand would confuse the audience and break the story's illusion.

CHAPTER XXI

WRITING FOR THE CENSORS

PHOTOPLAY writers must observe national censorship regulations, for while scenario editor, star and director may all find your story to be a masterpiece, if at the last moment some one recollects that the big scene will not pass under Regulation No. 9847261, Series of 1919, it's all off.

No producer will take a chance on a story which may be disapproved entirely or mangled by the cutting of important scenes after it is completed.

Two systems of censorship prevail—first, the National Board of Censors to whose regulations the larger companies have bound themselves for the betterment of motion pictures, and, second, the innumerable local boards which have sprung up like mushrooms in small towns and provincial communities.

While no human mind can remember the innumerable conflicting rules of these small town boards, since each local censor has his own ideas of what constitutes morality, the scenarist should at least follow the National Board's regulations, which are consistent and reasonable. The National Board will usually disapprove:

1. Pictures in which a character triumphs by virtue of immorality alone, as in the case of a woman who takes "the easiest way"

and achieves thereby greater success and happiness than her honest sister.

2. Scenes of filthy debauchery.

3. Stories written for the sole purpose of featuring some unique and shocking crime, as cold-blood murder.

4. Scenes showing the technical methods of committing crimes. For example, it would be thought unsafe to let the public know exactly how bombs are made or how safes are opened. This does not prevent realistic representations of burglaries such as one finds in good melodramas.

5. Stories which might incite impressionable persons to mischief by virtue of mental suggestion. This classification includes lynching scenes when laid in the present, scenes which emphasize suicide as a means of ending one's troubles, cruel practical jokes, especially when perpetrated by youngsters, and pictures in which deadly weapons constantly appear.

6. Unpatriotic themes.

7. Stories which would encourage Bolshevism or anarchy.

8. Stories tending to justify "the unwritten law" as an excuse for murder.

9. Libels on persons, places or industries.

While it is a comparatively easy matter for the photoplay writer to comply with these rules, it is an impossibility to satisfy the standards fixed by all small town boards. Some bar religious stories, others wel-

come them; some, being pacifists, disapprove war stories, while in a neighboring city the censor may reject the same picture on the grounds of pacifism; and still others—fitted perhaps for their post as dramatic critic by a career as steam fitter—censor every picture just to prove to the public mind that they're on the job and earning their salary.

The rules of the National Board, however, are quite flexible, since good taste is the real criterion for most pictures. All rules of censorship are capable of manifold interpretations. The dramas of Shakespeare, Ibsen and other standard writers abound in murders, suicides and the like, but these themes are handled broadly, yet delicately, so that the audience is neither shocked nor forced to sympathize with immoral characters.

Muck raking pictures are not only unpopular, but sure to run afoul of local censors some place. So are stories which criticize political parties, religions, races or courts. Don't waste time writing them.

Another type of photoplay often held up by the censors is the story filled with historical inaccuracies or other absurdities. Were you to write one of those primordial stories becoming so popular and start it with a scene showing Adam building the Ark, some censor might take exception on the ground that Noah was the original ship builder. Censors feel that the public should not be misinformed.

Similarly a story built up entirely on some scientific fallacy might be ruined when the censor pulled the props from under it by declaring he would not pass on to the public such misstatement of fact. A censor viewing a picture wherein the heroine catches

pneumonia from the lover she is trying to nurse would possibly demur, since pneumonia is not contagious.

Suggestive dances and cabaret scenes of low order are also taboo with the censors.

Photo dramatists should write about things they know. They must be well informed on all details of their stories. This knowledge can only be acquired by personal experience or by studying the experiences of others.

Above all, remember that the photoplay is the only form of art which is subject to a board of censors. Just because a novelist introduces spicy scenes in his story, or a Broadway farce dwells upon the forbidden, don't think you can get away with it on the screen.

You must be twice as careful as writers in any other field or your story will surely be returned to you with a rejection slip.

CHAPTER XXII

THE PICTORIAL ELEMENT

Most motion picture companies now hire art directors, usually men of experience in painting and architecture, to make film dramas beautiful from the pictorial point of view.

Proof that any scene, no matter how commonplace or sordid, can be made beautiful will be furnished to you in a visit to any art museum. Inasmuch as there can be little color in motion picture photography, this beauty must be evolved simply from composition and arrangement of lights and shades. When you have had some experience in photoplay writing it would be well to make a study of these principles—any artist can explain to you the fundamentals of composition and lighting. But for the present you had better forget all about building up basic triangles, getting an "S" formation, or bringing backgrounds into relief; leave all this to the art director, and simply try to introduce the right kind of scenes into your story.

Introduce as many tableaus as possible into your story. For instance, you might have thought out a scene wherein a guilty wife, listening through a keyhole, overhears another woman denounce her to her husband. It would be a much finer picture were your husband and the slanderer to meet in a drawing

room with a great flight of stairs leading up to a curtained door—the guilty wife suddenly throws aside the curtains and steps out to say "It's all true"—the husband and the other woman look aghast as the wife stands motionless in this moment of confession.

Most tableaus, of course, have been done many times. It is up to you to think up new and unique ways of combining beauty with drama in one great moment which will lift the scene from the commonplace.

When you come to a big crisis in your plot, think out a beautiful and dramatic scene. There should come a moment, or many moments, in which you can hold your action while the audience is subconsciously affected by the artistic value of the picture.

Love scenes should always be laid among beautiful surroundings unless the picture is a comedy or burlesque. Writers must plan their love scenes with an eye to the scenery or they will fail to stir their audience. A novelist creates atmosphere by glowing words, but the photoplay writer must depend on his scene.

The very latest thing in filmdom is the pictorial pun. For example in "A Virtuous Vamp," a leading character says to the flirtatious heroine: "Woman, you make me see red." The scene is instantly tinted red. This thing, of course, has nothing to do with pictorial beauty; it is merely a novelty of the moment. Still, for the next few months you might find that some original effect of this sort will catch the attention of the scenario editor.

Try to keep your picture in harmony with the thought of the story—make the background almost

symbolic of your theme. If you are writing tragedy, use somber backgrounds, such as deep forests or cold gray city rooms.

In many studios, the scenarist prepares what is called the Scene Plot. In it he groups together the scenes—by the number on his continuity form—which will appear in any one set. Thus the form might read:

Scene Plot For "The Love Expert"

Gymnasium set (interior)—Scenes 1 and 2.
Class room (interior)—Scenes 2 and 6.
The Girl's Bedroom (interior)—Scenes 3, 7, etc.
Hardcastle House (exterior)—Scenes 23, 29, etc.

And so forth. In a glance, the director can thus see how many scenes are laid in any one setting, and can plan his scenery accordingly. All scenes taken in one set are filmed at the same time, so that scenes No. 1, 5 and 10 and Scenes No. 150, 156, and 158 might be all taken in the same day, without waiting for the intermediate scenes which will lie between the groups when the story appears on the screen. This saves time and allows the set to be knocked down and put out of the way in short order.

Only after you have joined a studio staff, however, will this scene plot be asked of you.

CHAPTER XXIII

THE DENOUEMENT

WORKING up to the denouement, or in other words, the moment of revelation when the audience sees the point of the story, unquestionably the most important part of any photoplay, is something that amateur writers must learn to handle properly.

It is the moment when Old Sleuth throws off his false whiskers and declares himself, or when the lovers' misunderstanding is cleared up—in short, when the cat jumps out of the bag.

The two important rules in building up to the denouement of your plot are: First, bring the situation to the highest or lowest possible point before you give your story the twist which solves the situation and, second, don't give your point away beforehand.

The revelation should come instantly to get the effect. Once you have started to tell the secret, tell it in three words, and then hold your action so that the audience is stirred to its depths.

Your story, first of all, must have a point. You wish perhaps to show that courage is a man's cardinal virtue; so you plan to have your courageous hero succeed in spite of great misfortunes. Or, you wish to demonstrate the proverbial fact that "a stitch in time saves nine;" and so you show the characters who failed to take the stitch in time gradually involved

in a series of complications which could have been avoided by some simple act in the first place. In any case, you must have a definite point in mind towards which you are working or your photoplay will fall as flat as a pointless joke.

Next you must start to work toward this point, saving the revelation of what it's all about until the crucial moment of denouement. Your courageous man is stricken with misfortunes until even *his* heroic resolve seems to be unequal to the task; your involved characters find themselves in a situation which seems to require not nine stitches but ninety.

In short just when things couldn't be worse for the hero or better for the villain, you stage your denouement, and give the turn to the plot which makes it worth producing.

The rule we have set down against giving the plot away before hand is most important. If you have let your audience guess that Old Sleuth hides behind the crepe hair of the blind beggar, or that the villain cannot be successful, or that the hero is sure to triumph, you have spoiled your big effect and weakened the "punch" of the story in the main scene. It is, of course, perfectly good craftsmanship to let the audience know that there is a chance that the situation may be saved, that the sheriff's posse is on the way to keep the bandits from executing the kidnapped sheriff's daughter; but the audience should never feel that this is a sure thing. The chances should be about fifty-fifty that the villain will win out.

Make your denouement sudden. You may lead up to it all you want, but when you make the revelation spring it like a steel trap.

It is a puzzling fact that 50 per cent of the photoplays written in any year will base their denouement on some coincidence. The girl will discover that the guardian is a scoundrel not by some natural evolution of the plot, but by overhearing a conversation or by picking up a lost letter. The key to the situation, in short, is discovered by accident—which is always the least artistic and telling way of accomplishing the denouement.

Coincidence does not enter into real life every day. It is quite permissible, however, as a basis for a story, but it is bad form to base your main scene on some pure accident which has nothing to do with the plot or theme. The audience will either say, "That wouldn't have happened—no such luck," or else they will feel that you are cheating them by taking an easy way out of a difficult situation.

By starting their story upon some perfectly illogical assumption many authors, in the same way, lead up to the denouement. For example, a writer might work up to a big scene on the assumption that "all women are liars." It is permissible to take such a stand, as far as the craftsmanship of your denouement is concerned, but you must be consistent. If in your big scene a single woman in the story is revealed as telling the truth, you have lost your point.

"Change of luck" is the definition given by a famous critic of the denouement scene. The revelation should come in the latter part of the story, and every story which is intended to grip the audience should be built with this in mind. It is the one part in the story in

which the inexperienced writer usually does slipshod work. Bear this in mind and make your denouement appeal to the scenario editor by making it come swiftly, logically and at the right moment.

CHAPTER XXIV

HOW TO BEGIN

A GOOD beginning, the value of which appears to have been sadly underrated by most amateurs, makes a photoplay nearly as salable as a good ending, at the same time making the writing of it many times easier.

Opening a story seems to the amateur photodramatist the easiest process in the whole routine of composition, but presently he finds that his story has mysteriously tied itself into knots. The art of beginning your story correctly consists in following these rules:

1. Open in such a way as to interest your audience at once and arouse curiosity as to what is to follow.
2. Explain briefly but clearly the essential facts which the audience must know in order to understand the story.
3. Give a clue to the theme or idea upon which the story is based.

The first rule is particularly important in motion pictures since audiences are pretty well fed up on standard pictures and are ready to be interested in something new or exciting. Your first scene might show a fight in a western dance hall in which you introduce your hero.

However, you must not start with a scene simply

because it is exciting. It must have a bearing on the plot. Also it should conform with the other two rules.

Of major importance is rule number two dealing with what is termed "exposition." Suppose you have a story which deals with a young artist in Paris, who, having sworn he would not marry a rich woman, falls in love with a model who subsequently turns out to be an American heiress posing for him as a practical joke—the story dealing with the complications growing out of this conflict between the artist's love and his sworn principles. The plot, of course, starts at the point where the artist meets the pseudo model, for it is essential that photoplay writers begin with the story itself and not with the history of the case which leads up to the story. How, then, are you going to inform the audience at the start of the essential facts; that the story is laid in Paris, that the artist has sworn he would not marry an heiress and for years criticized friends who did, and that he is in need of a model?

You can tell all the essential facts of this plot in one scene by opening the story with a picture showing the artist discharging his former model because she dared suggest that he might be able to pay his bills if he married for money. The scene would be in the Latin quarter in Paris thus obviating explanations as to where or when the story is laid. A good sub-title would get over all these essential facts in the first few feet of the picture, and let the audience get down to the plot.

Always try to tell the basic facts of the plot in as few scenes and sub-titles as possible. The audience is not interested in the life history of screen charac-

ters; it wants to see the plot started. Try to combine exposition into one or, at the most, half a dozen scenes.

Motives of characters always need explaining. Why is your heroine a notorious man-hater? Women are not usually just born man-haters. You must make some explanation to your audience; the best way is by showing that the motives arose from some incident in the past—for example, the heroine was jilted in her youth and as a consequence believes all men are treacherous.

If your hero or heroine has some strong characteristic, such as love, hate or revenge, it is well to open the picture with a few brief scenes showing the actual incident which gave rise to this attribute. This may be done by showing a double exposure retrospect—by having your character shown at the very start of the picture recalling the incident mentally—and then reproducing his memories on the screen. Or he might tell the story to his best friend. The reproduction could also be accomplished by means of the dissolve. It is much better, however, to start with the incident itself, showing, for instance, your heroine, being jilted, in half a dozen scenes, and then jump to the moment when the real plot starts by using a good lapse of time title as, "And So Mable Spent the Next Two Years Planning the Extermination of the Male Sex." Behold, you are ready to begin the plot, everything having been satisfactorily explained.

Motion picture audiences are weary of prologues showing Mars and Mammon struggling for the privilege of enslaving Man, or the Three Fates weaving human destinies, and so forth. Sometimes, however, prologues are necessary.

In a photoplay in which the author wants to emphasize his theme or where the theme is more interesting than the plot a prologue is usually necessary. The prologue shows the audience at the start what the author is trying to emphasize—that his story is to illustrate the folly of war or the fact that charity should begin at home.

The standard prologue forms are the allegory, the contrast prologue and the symbolic prologue.

We used the allegory form of prologue in one of our Douglas Fairbanks photoplays, "Reaching for the Moon," by showing a foolish person run up a ladder to reach for the moon and end up in a fall. If your theme is very subtle and hard to explain, or if it is the most important element in the photoplay, an allegorical prologue is permissible—but never think that this method of starting your photoplay is original. Make your allegory brief, not more than one scene if possible.

In using the contrast prologue you open your story with two scenes in rapid succession showing the two extremes of the problem with which you have to deal. For example, in an anti-war story you might open by showing a peaceful village, then show the same village in ruins from shell fire, and ask the rhetorical question, "Why should this be?" Another example is found in a recent photoplay which opens with a picture of a chorus girl's life as people think it is, followed by a sordid scene of the show girl's existence as it really is, showing the heroine leaving the theater on foot in a drenching rain.

In the symbolic prologue, the characters symbolize virtues, evils and so forth. Usually you can

find mythological characters to symbolize almost any abstract quality.

Prologues, on the whole, are out of date. Modern continuity writers put their allegorical and symbolical effects on the illustrated sub-title cards. We advise you to do the same—if you must have these effects to bring out the theme strongly—since this is exactly the sort of touch which will make the scenario editor feel he is dealing with a trained writer instead of an amateur.

CHAPTER XXV

MIDWAY IN THE PHOTOPLAY

ONCE launched into the photoplay and past the first few scenes in which the audience becomes acquainted with the preliminary facts and main characters, the scenario writer must immediately begin to work directly towards the climax, the big scene which comes before the close of the story.

Every new turn of the plot must not only interest the audience, but must make them ask mentally, "I wonder what will come next" or "How can this terrible situation ever be solved?" Once let the audience lapse from this state of interest and curiosity, and you have lost them. They'll have "cold feet" through the rest of the picture, and the scenario editor, foreseeing this effect, will reject your story.

This does not mean to give the plot twists and turns which are irrelevant to the story merely to interest your audience. Make your first synopsis very short, sticking to the bare essentials of the plot. As you rewrite, the action will become more complex and the story grow longer, because you will be better acquainted with your characters. After a few rewritings, you will suddenly be aware that your plot people have come to life and are taking the story into their own hands, altering their actions to suit themselves. If the characters are not real enough to you to pre-

dominate the story, the photoplay will be without the vital human appeal which sells the story anywhere. Force yourself into taking the story seriously.

Padding the plot in cold blood is one extreme, the antithesis of which is to stick stubbornly to the exact lines of the plot you first conceived and to refuse to alter the whole story if a real inspiration demands the change. Often you will have based your whole play on some one idea, saying, "I'll write a plot around this business of having them discover that the missing heir is dead in the last reel—I'll bet that will make every one sit up." And after you have rewritten your story a dozen times, it seems pretty good, except for some mysterious ailment which makes everything fizzle out in the middle of the last reel. You chuck that part about the defunct heir, and at once the story straightens itself out. You have made an entirely new photoplay in the course of your rewritings.

The "plot within the plot" is one form of elaboration used on the spoken stage. In this case, there is a lesser story, such as a romance between two of the minor characters which keeps bobbing up from time to time in odd moments and which has some relation to the main plot.

It is inadvisable to attempt a minor plot in a photoplay unless it has a distinct and important bearing on your big story. It is easy to confuse photoplay audiences, and there should be none of these "odd moments" of the spoken drama in the screen play. When you are at a loss to carry on the action, cut over to the parallel line of action which is taking place in the next street or the next town; leave your repentant

thief to show the detectives preparing to nab him, and so forth.

By showing more and more action you will elaborate your plot in the best way. Put into the story in actual scenes the sort of thing which occurs off-stage in the legitimate drama. For example, if your hero learns that the brother for whose sake he is about to plead guilty to a crime is dead, show the brother's death—simply noting the fact in some sub-title, as "George Learns His Brother Is Dead," is not enough in the photoplay. The audience wants to see every thing important to the story in the picture. Then, if your story is still too thin, go back and weave through the scenario scenes showing a bit of the brother's career before his death.

But be careful not to write two stories into one. Amateur photoplay writers have a tendency to tell their plot in the first two reels, and then, to lengthen the story, add a second plot on the end of the first. If your hero and heroine are finally brought together after sundry adventures, and are happily married, that is the end. If you start a second story by having the twain become involved in divorce complications, your photoplay is taking on the character of a serial. Never let the first part of your story counterbalance the latter half. The first part of the picture must merely lead up to important developments in the last reel.

If your photoplay has been thus far properly written, you will have led your audience up to the big scene. This may be the "denouement," where every one learns the big truth, disguises are thrown off and the problem is solved.

In any case, you must put the big scene in the story. After you have led up to it, you must not sidestep it, or your audience will feel you have taken up their time under false pretenses. Many amateur photoplay writers are very clever in getting their characters into terribly involved situations; but they are not so clever in getting them out again.

An amateur play writer will, for example, get the audience all stirred up about a young couple who are separated because of family feuds. "It's bad, all right," the spectator agrees. "And how are you going to mend matters?" The amateur writer is not very sure of the answer to the question himself, so he simply sidesteps the issue by having the families suddenly patch up their quarrels for some casual reason, or by having every one die off, or letting the hero find $100,000 in the street. But that isn't the sort of thing the spectator came to see. He was given to understand by the writer that this family feud was just about irreconcilable and anticipated seeing the big scene where the hero and heroine defy their elders or find some original method of extricating themselves from their difficulties.

To amateurs we say: Meet the issue you have created squarely. Walk right up to your crisis and then fight your way out of it, just as you would have to do if these things were actually happening to you in real life. Then you will have made a photoplay.

CHAPTER XXVI

THE FINAL CLOSE-UP

KNOWING when and how to stop is as important to a photoplay writer as to an after dinner speaker, but amateur scenarists, like amateur orators, seldom seem to know when or how to bring their stories to a conclusion.

Beginners, therefore, will do well in writing the last few scenes of their stories to follow these two simple rules:

First—Stop as soon as you have straightened out the complications of your situation, accomplished the purpose of your plot and proved your theme, if you have one.

Second—Stop as soon after the big scene as possible. Many comparatively poor stories have brought their authors large financial returns simply because of a well-constructed, original and timely ending.

Any salesman will tell you that his last arguments are the ones which buyers remember and act upon; and, through this same psychological law, the close of your story is what will be the uppermost in the scenario editor's mind when he considers it for purchase—it is your last argument as to why he should buy it. So follow the two rules mentioned above and avoid anti-climaxes.

If any considerable action takes place after the

climax in the "big scene," you will have ruined your photoplay with one of these deadly anti-climaxes. On the other hand if you write "The End" before your plot has been fully unraveled, you have failed to accomplish anything—you haven't any story at all.

Many amateurs are prone to cheat their audiences by ending the story without some bit of action which spectators have been led to expect and are hoping to see. Let us suppose that after your hero has triumphantly rescued the heroine, you end the story with a sub-title, "And So They Lived Happily Ever After." This is too abrupt. You must add just a few scenes to satisfy the very understandable craving to see the hero reaping the rewards of heroism as the girl comes to his arms.

"But this is the same old ending," you protest. True enough. But it is essential if your audience is to feel satisfied.

In the same way, if the villain is finally defeated, you must gratify your audience's desire to see him dragged off to jail. Don't leave this sort of thing to imagination.

Most stories which do not end happily fail to find a purchaser. It is better to sacrifice some of the artistry which might be attained by a grand, tragic finale and give the story a twist that will eliminate the bitterness and depression and keep your audience from going home with harrowed feelings and a resolve to avoid such pictures in the future. George M. Cohan's classic rule has been, "Always leave them laughing."

The stock ending is, of course, the "clinch" wherein the camera irises down on the embracing couple. If

you cannot think up some whimsical bit of humor or romance for your last scene stick to this time-honored formula. If you can think up an original scene which accomplishes the same result all the better.

We warn amateurs against last scenes which stress the theme too much, such as showing the hero and heroine together pledging themselves to the cause of temperance. It is too much like ending a sermon with "Amen." Stress your theme just prior to this, and then close with a human interest scene—an appeal to the hearts and not to the minds of your audience—such as the young couple wandering off together in a sunset, or the reformed crook marching off to redeem himself as a soldier while the girl who made a man of him waves a brave good-by. Even if your audience does start to leave when they see the twain preparing for the customary kiss, they will leave fully satisfied and happy.

It is dangerous to experiment with endings which bring matters back to the exact condition in which they were in the first place—endings which tend to show that history repeats itself, that things run in a cycle, and that the end of this story is just the beginning of another and similar tale. You might write a photoplay demonstrating the fact that war is an eradicable feature of civilization; and so, having brought one great military struggle to a close, you would be tempted to show your characters settling down to love in the ruins—and preparing for the next war. Only very clever and experienced writers can successfully use this technique. It is better to come to your conclusions about war somewhere earlier in the story.

There are four methods of "curtaining" a screen story.

You can end abruptly by simply cutting the last scene short and flashing the sub-title, "The End." This is usually too sudden an ending and rather savors of throwing your audience out of the theater. However, it is sometimes necessary in stories wherein the chief character, reformed, perhaps, by experiences undergone in a terrible dream or by incidents in the plot, rushes out to lead a new life and put his resolves into effect.

You can iris out your last scene. In this case the frame of your screen picture gradually narrows down to a pin point. If you desire to call attention to some particular feature of this last scene, such as the expression of your lovers or the stolen diamond from the mystic shrine which the heroine wears in her hair and which caused all the trouble by its occult influence, the iris is most convenient. The iris closes in the frame of the picture upon the feature to be emphasized, so that it is the last thing to be seen in the photoplay.

The fade out is the most artistic close. It conveys to your audience the idea that this last scene is symbolic of the future—that the lovers who disappear from view in each other's arms are going to love thus forever. It carries the illusion of the picture into real life so that the audience is hardly aware that their trip to your world of imagination is ended and that they are back in the theater once more. When in doubt, close with a fade-out.

The last form of ending is the sub-title which says, for example: "They are married and live happily

THE FIRST SHOWING

There is no thrill which quite equals that of watching your own story when it appears complete for the first time on the screen of the tiny studio projection room.

ever after," or springs some final witticism or profundity. Never use this ending unless you have some idea which simply cannot be expressed in pictures.

Finally, try to end with a beautiful scene, either a close-up or a silhouette, or some symbolic bit of nature, such as the sun breaking through a stormy sky.

In its final analysis scenario writing is a good deal like painting, designing, composing or any other form of art. It is a matter of adaptability, a deep personal interest and a natural inclination on the part of the person attempting to make a success of it. Lacking this adaptability and special bent, it would be folly for any amateur to undertake the writing of photoplays. Many mistake what is merely a *desire* to write for the natural *ability* to do so.

The genuine natural bent for photoplay writing is shown only in those who can write well and like to write. Before you attempt to write any photoplays, analyze yourself and make sure that you are possessed of this natural inclination and ability.

Inasmuch as this chapter deals with the best way to end a story we will close this series with the most beautiful scene which we can visualize at the moment:

Scene 359: The scenario editor takes author of a script by the hand and says:

Speech: "YOUR SCENARIO IS SIMPLY GREAT!"

He hands author check. They embrace.

Close-up. Fade out.

Title: THE END.

THE LOVE EXPERT

T: THIS IS THE AGE OF SPECIALISTS.

T: AND NO ONE NEED HOPE FOR A CAREER WHO DOES NOT SPECIALIZE ON SOMETHING.

T: EVEN IN A MODERN YOUNG LADIES' BOARDING SCHOOL ONE WILL FIND THE SPIRIT OF EFFICIENCY.

T: FOR INSTANCE, THERE IS THE ATHLETIC GIRL.

1. GYMNASIUM. (Fade in) girl exercising with pulley weights, dumb-bells, etc. Finally runs, jumps on trapeze and begins to do her stunts there. (Fade out.)

T: THEN THERE IS THE INTELLECTUAL TYPE, WHO VIGOROUSLY EXERCISES HER MIND.

2. CLASS ROOM. Girl in spectacles at a blackboard with a book in her hand, working out a problem in geometry. (Fade out.)

T: AND SO OUR HEROINE, BEING THOROUGHLY UP TO DATE AND HAVING CHOSEN LOVE AS HER CAREER, SPENDS HER TIME IN BECOMING AN EXPERT IN HER LINE.

3. THE GIRLS' BEDROOM. The room is the typical college dormitory room and contains three beds. In one of the beds is Babs, dressed in negligée and studying a little diary. She reaches underneath the mattress and takes out a couple of books, one "Poems of Passion," by Ella Wheeler Wilcox, and the other "What a Woman of Fifty Ought to Know."

INSERT BOTH BOOKS.

She finally chooses "Poems of Passion" and begins to read, and we insert particularly violent passage and show Babs thrilled to ecstasy over it.

4. HALLWAY OF SCHOOL. One of the teachers enters and rings a signal bell, or simply show the bell with a hand pulling a chain to ring it twice.

5. GYMNASIUM. Athletic girl stops exercise and runs out of the room.

6. CLASS ROOM. The intellectual girl quickly finishes her work and leaves.

7. GIRLS' BEDROOM. Babs still in bed, reading and making a note in her little diary. The athletic girl runs in, sees Babs in bed, goes to her and says:

SP: "YOU SHOULD BE UP DOING YOUR EXERCISES."

Babs looks at her, smiles pleasantly and says:

SP: "I AM."

Athletic girl looks at her questioningly, and then the intellectual girl enters and goes to the other side of Babs, and looks at her, shaking her head in a deprecating way. Babs looking at them with a challenge, puts down her book and turns to the athletic girl and says:

SP: "YOU THINK THAT EXERCISING YOUR BODY IS THE ONLY THING IN THE WORLD."

Then she turns to the intellectual girl and says:

SP: "AND YOU THINK YOU ARE SMART BECAUSE YOU SPEND ALL YOUR TIME EXERCISING YOUR INTELLECT."

The two girls look at Babs and at each other askance. Babs, clasping the book to her breast, looks at them and says:

SP: "I AM EXERCISING THE MOST IMPORTANT THING OF ALL—MY EMOTIONS."

The two girls look at her and shake their heads to indicate that she is a hopeless case. Then Babs, in defense of her argument, takes from under her pillow a picture of John Barrymore in the costume of "The Jest." She holds it out to the athletic girl and says:

SP: "LOOK AT THIS AND TELL ME WHAT YOU THINK OF IT."

Athletic girl takes it, looks at it critically and says:

SP: "RATHER UNDEVELOPED FIGURE."

and hands it back. Babs looks at her in disgust. She then holds the picture out to the intellectual girl, asking her what it means to her. The intellectual girl takes it, looks at it critically, and says:

SP: "WHY, IT IS THE LEADING CHARACTER IN SEM BENELLI'S DRAMA OF THE ITALIAN RENAISSANCE PERIOD."

She hands it back to Babs, who looks at her in disgust and says:

SP: "I KNEW IT, I KNEW IT; YOU'RE NOT HALF ALIVE, EITHER OF YOU."

They look at her resignedly and she declares that they are not either of them half alive, that they have no red blood in them at all, and then says:

SP: "NOW SEE WHAT IT DOES TO ME."

She puts the photograph on her knees in front of her and gazes at it, takes a hand of each of the girls and puts it on her chest, sighs, closes her eyes, and her chest heaves up and down violently, she getting a tremendous thrill out of the picture. The two girls look at her in absolute wonder. She throws up her hands, then looks at them in a superior sort of way and says:

SP: "NOW WHICH OF US IS GETTING THE MOST OUT OF LIFE?"

The athletic girl laughs at her, and the intellectual girl shakes her head, raising her eyes to Heaven. Babs grabs them by the hand and pulls them down on the bed beside her and then she looks from one to the other and says:

SP: "BOTH YOU GIRLS EXPECT TO GET MARRIED, DON'T YOU?"

The athletic girl nods her head quickly, positively. The intellectual girl says of course, that she supposes it will come in the natural course of events. Babs turns to the intellectual girl and says:

SP: "YOU WILL BE BORING YOUR HUSBAND TO TEARS WITH YOUR HIGH BROW STUFF."

Then she turns to the athletic girl and says:

SP: "AND YOU WILL BE RUNNING YOURS RAGGED WITH YOUR ATHLETICS."

She then picks up her little diary, runs the leaves over with her thumb, holds it up for the girls to see, and says:

SP: "BUT WITH WHAT I HAVE LEARNED I WILL BE GIVING MINE A THRILL EVERY DAY OF HIS LIFE."

The athletic girl laughs at her, but she is very fond of her, for all that; she leans over and gives her a slap on the shoulder, and the intellectual girl smiles in a superior way at this incorrigible person.

8. HALLWAY OF SCHOOL. Bell again rings, this time three times.

9. GIRLS' BEDROOM. Three girls hearing the bell are frightened to death because they are going to be late, and all rush out to go into their classes. (Fade out.)

T: THE TIME CAME WHEN BABS HAD TO GO HOME TO HER CRUEL STEPFATHER AND BEGIN HER SEARCH FOR A MATE.

10. EXTERIOR OF A NEW YORK HOUSE. Car drives up, and Babs gets out and goes toward the house.

T: Introducing Babs' father, John Hardcastle.

11. LIBRARY IN HARDCASTLE'S HOUSE. Old Hardcastle is sitting at a desk going over a lot of bills. He looks up as if he had heard a door-bell ring, finishes his little job with the bills and then comes up and goes out toward the hall.

12. HALLWAY OF HARDCASTLE'S HOUSE. Babs is just entering, followed by the chauffeur with her bags. Maid leads the chauffeur upstairs with the bags, and father enters from the library. The father is a hard, uncompromising, sanctimonious sort of man, with very little humanity, but strong on religion and conscience. Babs runs to him in a friendly way and kisses him; he simply allowing her to do so. She starts to lead him into the library, but he stops her and says:

SP: "YOU GO RIGHT UPSTAIRS AND GET READY FOR LUNCH. MY JUNIOR PARTNER IS COMING, AND I WANT YOU TO MEET HIM."

Babs is quite interested at the thought of a man coming to lunch, wants to know all about him, whether he is good looking, and so on. Father is not much interested in his looks, but he says to her:

SP: "HE IS A FINE YOUNG MAN, AND IT WOULD GRATIFY ME IF YOU TWO COULD BE GOOD FRIENDS."

Babs is quite excited at this, and says:

SP: "YOU MEAN YOU WANT ME TO FALL IN LOVE WITH HIM?"

Father is taken back by her suddenness and does not quite know what to answer, but at length says that it would not displease him at all if she did. She,

all athrill, runs upstairs. Father shakes his head, looking after her, realizing that he has something on his hands in her, then goes back to the library.

13. BABS' BEDROOM. Housemaid is there unpacking Babs' bags and she takes from one of them several books on sex, eugenics, passionate poetry, etc., including Babs' diary. The maid nearly loses an eye looking at these books. Babs rushes in, runs over to where the maid is, digs out her diary, sits down, opens it to a page which reads:

INSERT—PAGE IN BABS' HANDWRITING.

T: "HOW TO TELL WHEN YOU ARE IN LOVE."

1. Find some excuse to hold the man's hand—physical contact is necessary.
2. Then note:
   (a) If your pulse beats faster.
   (b) If your heart throbs harder.
   (c) If you blush.

If none of the above symptoms appear, he is not the man.

She finishes reading the excerpt, runs over to where the maid is, picks out a dress, tells the maid she will wear that one, and the maid starts to help her to change. (Fade out.)

T: LUNCH TIME. THE JUNIOR PARTNER.

14. LIBRARY OF HARDCASTLE. Hardcastle and Thompson are standing at the fireplace talking. Iris in first on the junior partner. Open iris revealing Hardcastle standing beside him. Babs enters from the hall and goes to the father, who introduces her and the man. She holds out her hand, and the man takes it very gingerly and drops it again. This does not please her at all, and she grabs his hand and holds it, looking into his eyes. Then she quickly puts her other hand over her heart, finds there is nothing doing, then puts her hand to her face and finds there is no blush. Then draws away her hand from the young man and feels her pulse, finds no response there. Then, having lost all interest, she walks away and leaves the young man flat. Meanwhile the father has watched this proceeding, at first with embarrassment and then with alarm and chagrin, and when Babs walks away from the young man the

father is quite incensed. Just then the butler enters and says that luncheon is served, and the father escorts the young man out toward the hall, and the young man precedes him as he goes toward the door. The father stops, goes to Babs, jerks her to her feet, shakes his finger at her, telling her to behave herself and be nice to this young man. Babs gets up listlessly and without any interest at all goes with her father out to lunch. (Fade out.)

T: WHEN THE JUNIOR PARTNER HAD GONE, OLD HARDCASTLE SPOKE HIS MIND.

15. BABS' BEDROOM. (Fade in.) Babs is sitting by the window, listlessly looking out. Her father enters, goes to her, stands over her accusingly, and says:

SP: "I'D LIKE TO KNOW JUST WHY YOU BEHAVED AS YOU DID BEFORE YOUNG THOMPSON."

Babs looks up, sighs, shakes her head, and says:

SP: "I'M SORRY, DAD, BUT I COULDN'T GET A TUMBLE OUT OF HIM."

The dad is horrified, shocked beyond words, says she ought to be ashamed of herself to be so vulgar minded. She sighs and shakes her head, and her father says this young Thompson is a very fine young fellow, worth a dozen of her, and it is a disgrace that she should treat him so. She shakes her head as much as to say she can't help it. He means nothing to her. Then the dad looks at her sharply and angrily, and says:

SP: "VERY WELL, YOUNG LADY. BUT YOU SHALL NOT SEE ANOTHER MAN IN MY HOUSE OR OUT OF IT UNTIL YOU CHOOSE TO BE NICE TO MY FRIENDS FIRST!"

Babs is alarmed at this, jumps up, runs to her father, and says:

SP: "OH, DAD, HAVE A HEART."

But he says no, not a single man; puts her away from him and starts out of the room. At this point the maid enters with a card and gives it to the father. He looks at it.

INSERT—CARD, which has the name of the Reverend Doctor Vale on it.

The father considers a moment, as this Dr. Vale is certainly a man, and he has just told Babs she

shall see none. But at last he indicates that of course she has to see the Minister, you can't put him in the category with other men anyway, and he goes back to Babs. He hands her the card, and says:

SP: "THERE'S ONE MAN I WANT YOU TO SEE."

She looks at the card, then up at him questioningly, and he says:

SP: "PERHAPS DR. VALE CAN GET YOU OUT OF THIS UNFORTUNATE STATE OF MIND YOU SEEM TO BE IN."

He indicates he would like to have her go down to see him at once, and he leaves the room, the maid remaining. Babs looks at the card again, and her interest is aroused in this man. She immediately starts to perk herself up in front of the mirror and asks the maid if he is good looking. The maid says he is a peach. Babs is very much excited, dabs on a little extra rouge and powder, fixes her hair and then consults her diary.

INSERT—PAGE OF DIARY, which reads:

HOW TO TELL WHEN YOU ARE IN LOVE.

1. Find some excuse to hold the man's hand—physical contact is necessary.
2. Then note:
   (a) If your pulse beats faster.
   (b) If you heart throbs harder.
   (c) If you blush.

If none of the above symptoms appear he is not the man.

With a little thrill she puts the diary down, takes another quick look in the mirror and goes out of the room. After she has gone, the maid, curious to know what is in this book, picks up the diary and begins to study it.

16. HALLWAY, HARDCASTLE HOUSE. Babs goes down the stairs, all excited and thrilled with expectation, goes over to the entrance to the library and looks in.

17. LIBRARY, HARDCASTLE HOUSE. Doctor Vale, from Babs' angle. She sees only his back, as he is standing facing the wall, looking at a picture or something.

18. HALLWAY, HARDCASTLE HOUSE. Babs, looking at the minister's back. He looks pretty good from that view, and she, quite excited, leaves the hall and enters the library.

19. LIBRARY, HARDCASTLE HOUSE. Babs crosses the room, approaches Dr. Vale and calls him by name. As he turns she stretches out her hand to him, but you see as he turns that his right hand is in a sling and in his left is a book and also some tracts, so that neither hand is free for her to get hold of. He is a good looking chap, and when she sees his face she is quite thrilled; but as she gets the fact that neither hand is available for her test, she is very much dismayed. He smiles at her and says:

SP: "YOU'LL HAVE TO EXCUSE ME. I MET WITH A SLIGHT ACCIDENT."

She is very sympathetic and asks him to sit down. She leads him to a couch and they both sit. He starts to unfold the tracts with his left hand and she tries to find some excuse to take hold of his hand. He has a little trouble opening the things with his left hand, and she starts to help him, arranges the tract for him, and is just placing her hand on his when he realizes the light isn't good there, gets up and leaves her, much to her chagrin. He goes to the window and sits with his back to the light so he can read better. Then he says to her:

SP: "I SHOULD LIKE TO INTEREST YOU IN OUR WORK OF RECLAIMING THE BACK-SLIDING CHRISTIANS OF CZECHO-SLOVAKIA."

She looks at him dubiously at first and then perks up as if she had an idea, smiles, looks over and says:

SP: "DO YOU KNOW WHAT I THINK WE OUGHT TO DO WITH THOSE PEOPLE?"

He is quite interested, says no, what is her idea. She rises, goes over to him, looks him squarely in the face a moment and then says:

SP: "I THINK WE SHOULD TAKE THEM BY THE HAND AND LIFT THEM UP."

She then grabs his left hand, pulls him to his feet, holds his hand and goes on expatiating on what they should do. Gradually she loses interest in the Czecho-Slovaks and concentrates her mind on herself and

the minister. Still holding his hand with her right, she puts her left hand over her heart. No response. She then puts her hand to her face. No blush. She then takes her other hand away and feels her pulse. There is no result. The minister all this time is looking at her, wondering what the devil is the matter with her. She leaves him cold, goes back and sits on the sofa. He looks at her questioningly, not knowing what sort of crazy creature she is; but he has a duty to perform, so he sits again and begins to read his tract. She, sitting on the couch, almost turns her back on him, sighs and yawns. The minister then goes on reading from his tract.

INSERT—What the minister is reading:

"What are we of the Western World to do about these back-sliders. Shall we leave the Czecho-Slovaks to their fate?"

He goes on reading. She sighs, gives him a dirty look and then with her hand covering her mouth from him, says:

SP: "OH, FEED 'EM RAT POISON. I DON'T CARE."

The minister goes on reading, and Babs sits perfectly disconsolate, realizing this is the only man she is going to have a chance at. (Fade out.)

T: FOR A WHOLE WEEK THE LIFE OF BABS WAS A MANLESS WASTE—AND THEN A GOOD KIND DOCTOR ORDERED HER FATHER TO PALM BEACH FOR THE WINTER.

20. HALLWAY, HARDCASTLE HOUSE. (Fade in.) Hardcastle comes downstairs, followed by the butler carrying his traveling bag. (The butler hands the bag and another bag which is in the hall to a handsome chauffeur who takes them out to the front of the house.) The butler then gets Hardcastle's overcoat, hat and gloves and starts to help him put them on.

21. BABS' BEDROOM. Babs is there with the maid, finishing packing her traveling bag and getting on her things. She is all excitement. She finishes her preparations and runs out of the room, followed by the maid carrying the bag.

22. HALLWAY, HARDCASTLE HOUSE. Father has his coat, hat and gloves on and is waiting impatiently,

looking at his watch. Babs comes down the stairs followed by the maid with the bag. The father tells her they are very late and will have to hurry. The father grabs her bag and they rush out of the house.

23. EXTERIOR, HARDCASTLE HOUSE. As Babs and her father come from the house, Babs stops and looks, startled and interested.

CLOSE UP—Handsome chauffeur, waiting at an open car. Babs stops her father and asks who that is. The father says:

SP: "THAT'S THE NEW CHAUFFEUR."

And hurries her down the steps.

T: TOO GOOD TO BE OVERLOOKED.

CLOSE UP—Chauffeur waiting at the car. Hardcastle and Babs approach the car. The chauffeur puts the bag in the tonneau, and as they start to get in Babs says to her father:

SP: "IT IS SO COLD, DAD, WOULD YOU MIND IF I SAT UP IN FRONT?"

The father impatiently says no, no, go ahead, climbs in the back seat and sits down. The chauffeur helps Babs into the front seat, she giving him the eye, and then he runs around and takes his seat beside her. The father leans over and says to the chauffeur:

SP: "CUT THROUGH THE PARK, JAMES, WE'RE VERY LATE."

James says, "Yes, sir," and starts the car down the street, across Eighth Avenue and enters the park.

CLOSE UP—Babs and the chauffeur. She keeps looking greedily at him. He is such a handsome devil that she feels she must try her system on him. At length she snuggles over close to him, sneaks her hand up on his, as he is holding the wheel, tells him she is crazy to learn to drive. As she holds her hand over his tightly, she puts her other hand over her heart. There is no response. She then puts her hand to her face. No blush. Then she looks over at the chauffeur.

CLOSE UP—Chauffeur's chest heaving, and the wheel wiggling in his hands.

CLOSE UP—Chauffeur's face suffused with red. Cut back to Babs who looks at him wide eyed, so astounded she forgets to take her hand away. The car meantime all over the road.

CLOSE UP—Father jumping up in alarm to admonish her and tell the chauffeur to be careful.

CLOSE UP—Babs screaming with fright as the car jumps off the road and she lunges forward.

LONG SHOT—with the car bumped into a tree. Babs is thrown forward and the old man also thrown forward. The chauffeur is just recovering himself. The chauffeur jumps out of the car and runs around to the front. The old man gathers himself together and also jumps out and looks at the car. He then goes to Babs, shakes his finger at her and says:

SP: "I SAW YOU! IT WASN'T HIS FAULT AT ALL. JUST FOR THAT YOU DON'T GO TO PALM BEACH."

Babs is terribly distressed at this, says she didn't do a thing. The father says it is no use telling him, that he saw, and that she is a wicked hussy and—

SP: "I'LL SEND YOU UP TO YOUR AUNT EMILY BOWDITCH IN BOSTON!"

Babs is dismayed at this, begs him not to do it, says that she wants to go to Palm Beach; but he is obdurate and says no, she can't go. He can't handle her and her aunt's is the only place where she can be kept out of mischief. She pleads with him not to do it, but he says he will. He tells her to get out of that seat and get into the back seat with him, which she very reluctantly does. By this time the chauffeur has finished examining the car, found there isn't much damage. He gets back in his seat, and the father tells him to go back home. He turns the car around and they start back. As they start back cut in—

CLOSE UP—Hardcastle giving her the devil, telling her he is going to send her to Boston that very night and write her Aunt Emily to keep a sharp eye on her and keep her out of mischief. Babs is terribly disconsolate. (Fade out.)

T: SO BABS GOT SHIPPED OFF TO BOSTON, OF ALL PLACES IN THE WORLD FOR A LOVE SPECIALIST.

(Illustrate this title with an exterior of old-fashioned Beacon Street Boston house.)

24. EXTERIOR AUNT EMILY'S HOUSE. (Fade in.)

A Boston taxi drives up. Babs and Aunt Emily get

out. The taxi driver has a fine set of whiskers, and when Aunt Emily pays him, Babs gives him a dirty look. Babs and Aunt Emily go into the house, carrying the bags.

25. HALLWAY, AUNT EMILY'S HOUSE. Aunt Emily and Babs enter, carrying the bags, Babs very sad. A maid takes their bags and starts upstairs with them. They start to take off their things.

T: AUNT EMILY'S MENACE CONSISTED OF A CHOICE ASSORTMENT OF MEN FOR BABS TO PICK FROM.

26. AUNT EMILY'S LIVING ROOM.

LONG SHOT—showing three men, two playing chess, one looking on at the game and another reading.

T: EMILY'S BROTHER—JOB BOWDITCH.

CLOSE UP—JOB playing chess, studying chess board.

T: HER COUSIN—BOWDITCH.

CLOSE UP—Seated opposite Job, also studying board.

T: HER UNCLE—JONAH BOWDITCH.

CLOSE UP—JONAH is also sitting, playing the game.

T: HER SECOND COUSIN—THOMAS BLEEKER, A PROFESSOR OF BOTANY AT HARVARD.

CLOSE UP—Professor reading book.

LONG SHOT—Aunt Emily brings Babs into the living room, introduces her to each one of these people. Each one shakes her hand, but she doesn't even go to the trouble to see if there is any response; but looks at them all in a perfectly resigned, discouraged sort of way. Then Aunt Emily takes her out of the room and into the hall.

27. HALLWAY, AUNT EMILY'S HOUSE.

Aunt Emily and Babs enter and go up the stairs, after picking up their wraps.

28. AUNT EMILY'S LIVING ROOM. The three fellows at the chess table are discussing the girl. One thinks she is a very nice looking girl. The old uncle nods his head and says:

SP: "YES, BUT SHE DOESN'T LOOK MUCH LIKE THE BOWDITCHES."

They both agree this is a great lack in her and go on with their game.

29. BEDROOM. AUNT EMILY'S. The room is severely furnished and gloomy. Babs and her aunt enter and go toward the bed where the maid has

opened her bags. Babs puts down her hat and coat and then goes over to her aunt. She shows interest as she takes hold of her aunt's hand and sees on it an engagement ring.

INSERT—the hand with the engagement ring.

Babs looks at the ring with breathless interest then at her aunt and says:

SP: "YOU'RE ENGAGED, AREN'T YOU, AUNT EMILY?"

Her aunt says she is in a very matter of fact way. Babs goes into ecstasies over the ring and wants to know all about it, asking who he is. Aunt Emily says:

SP: "JAMES WINTHROP, THE MANAGER OF YOUR FATHER'S BRANCH OFFICE HERE."

Babs has heard her father speak of him and is greatly thrilled and asks:

SP: "WHEN ARE YOU GOING TO BE MARRIED?"

The aunt shakes her head and says they haven't quite decided yet. Babs says:

SP: "WHEN DID HE ASK YOU?"

The aunt thinks a long while, figures it out, and finally says:

SP: "ABOUT SIX YEARS AGO."

Babs is flabbergasted at this and nearly falls over backward. She says, "What did you say?" The aunt says, "Yes, it is about six years ago." Babs is completely bowled over by such a situation and says:

SP: "YOU'VE BEEN ENGAGED FOR SIX YEARS AND DON'T KNOW WHEN YOU'RE GOING TO BE MARRIED?"

The aunt says yes, it's true. There is nothing unusual about it. Babs thinks it is very unusual and wants to know why they haven't been married before. The aunt says:

SP: "YOU SEE, MY DEAR, HE HAS A FAMILY."

At this Babs is thrillingly shocked, and looking around to see that no one is listening, she whispers:

SP: "WHOM DID HE HAVE IT BY?" (or "Who is the mother of them?")

The aunt is horrified at Babs' insinuation and says:

SP: "MY DEAR, YOU DON'T UNDERSTAND. HE HAS TWO SISTERS AND AN OLD AUNT WHO RAISED THEM."

"Oh"—Babs loses her thrill and takes in what Aunt Emily is talking about, but can't understand what that has to do with his marrying. The aunt says:

SP: "OF COURSE WE CAN'T MARRY UNTIL THEY ARE OFF HIS HANDS."

Babs is more puzzled yet over this state of affairs. The aunt shakes her head, smiles indulgently and says:

SP: "YOU KNOW, MY DEAR, IN BOSTON A MAN DOESN'T MARRY UNTIL HIS FAMILY ARE MARRIED OR DEAD."

Babs is utterly disgusted with such a condition and loses all interest in her aunt's affair. She picks up her bag from the bed and puts it over to one side. The aunt asks her if she will go down stairs. Babs says no, she is very tired and thinks she will go to bed. The aunt says all right, she can do just as she likes and then says:

SP: "I'M TAKING A RIDE THIS EVENING WITH MY FIANCE. I'LL LOOK IN ON YOU WHEN I GET HOME."

Babs says all right. Her aunt goes out. After she has gone Babs looks about the room, lonely, disconsolate and chagrined over the whole thing and finally breaks down crying. (Fade out.)

THAT NIGHT WHILE ALL BOSTON LAY WRAPPED IN SLUMBER—OR, IN OTHER WORDS, ABOUT TEN O'CLOCK.

30. BABS' ROOM. AUNT EMILY'S. (Fade in.)

Babs is sitting at the window, looking out, very sad and disconsolate. At length she makes up her mind that she won't stay in this terrible place, looks about the room, gets up with determination, gets her bag and starts to pack it.

TITLE—INTRODUCING JIM WINTHROP.

31. BOSTON PARK.

CLOSE UP—Aunt Emily and Jim riding along in an inexpensive car, Aunt Emily sitting very stiffly, and Jim giving all his attention to his driving. At length Aunt Emily turns to him and says:

SP: "I'M WORRIED ABOUT THAT LITTLE NIECE OF MINE. SHE'S SO TERRIBLY ROMANTIC."

Jim looks at her sort of quizzically and then as he turns away, says:

SP: "SHE'LL GET OVER THAT."

She nods her head and says yes, she supposes it is an attribute of youth, and he says yes, it's folly and no one with any character or intelligence ever gives up to it. The aunt seems a bit satisfied and relieved as they drive on.

32. UPSTAIRS HALLWAY, AUNT EMILY'S. The door to Babs' room opens slowly and cautiously. Babs, with her hat and coat on, carrying her bag, pokes her head out, looks about very cautiously and sneaks down the stairs.

33. EXTERIOR, AUNT EMILY'S. Car with Aunt Emily and Jim driving, draws up in front of the house. Jim gets out and helps Aunt Emily out, and they go up the steps.

34. DOWNSTAIRS HALL, AUNT EMILY'S. Babs, tip-toeing down the stairs, hears somebody coming up the steps, starts to run back but realizes she hasn't time. She quickly chucks her suitcase behind something, takes off her hat and holds it behind her just as the door opens and Aunt Emily and Jim enter. Babs tries hard to hide her confusion. Her aunt greets her and says:

SP: "WHY, BARBARA, I THOUGHT YOU'D BE ASLEEP BY THIS TIME!"

Babs hedges and stalls, and the aunt says:

SP: "I'M GLAD YOU'RE UP, HOWEVER. YOU CAN MEET MY FIANCE, MR. WINTHROP."

Babs, with her hat hid behind her, is very much embarrassed, bows to him and does not offer to shake hands and says good night and starts to edge up towards the stairs. The aunt, after putting her hat and gloves on a side table, says, "Jim, will you come into the parlor," and she goes into the parlor. By this time Babs has backed away over to the stairway, still with her hat behind her, and as she comes to the stairway she stumbles and falls over the steps. Jim runs to her to help her up. He takes her hand, puts his arm about her and lifts her to her feet. Babs suddenly realizes that something is happening to her, looks sharply up at him and holds on to his hand tighter. Then she looks down at her heart.

INSERT—Babs' chest heaving up and down rapidly.

She then looks up, puts her other hand to her face.

INSERT—CLOSE UP—Babs' face tinted pink.

She then looks up at Jim. Babs smiles up at him in a weak manner and slowly lets go his hand, but the two stand looking into each other's eyes. He is astonished, but unmoved.

35. LIVING ROOM, AUNT EMILY'S. Aunt Emily has taken the flowers from her belt and put them in a vase full of water. She then looks up and calls:

SP: "JIM."

36. LOWER HALL, AUNT EMILY'S. Jim and Babs stand looking at each other just as before, and the aunt's voice brings Jim down to earth. He says good night and leaves her, going toward the living room still wondering. After he has gone Babs looks after him, feels her heart, which is still beating rapidly, then feels her pulse, and sighs ecstatically. She then looks over toward the parlor and becomes a little grave.

37. LIVING ROOM, AUNT EMILY'S. Jim joins Aunt Emily. She now has the flowers arranged in a vase which she places on the table, and says to him:

SP: "IT WAS SO NICE OF YOU TO BRING ME THESE FLOWERS."

Jim nods his head. She goes and sits before the fire, and he sits dazedly in a chair some distance from her, still wondering about the girl. He scratches his head and shows he has run up against something he doesn't understand.

38. LOWER HALL, AUNT EMILY'S. Babs, looking towards the living room, slowly realizes the tragedy of her situation. At last the great love of her life has come and it is for the man who is tied. She slowly puts on her hat, goes and gets her bag, and starts to tip-toe out. She gets to the door, stops, looks tragically back toward the parlor, squares her shoulders, opens the door very quietly, and holding it open, she feels her heart which is still beating. Then a sudden realization comes that she can't leave this man. She closes the door very softly, sighs in a tragic manner, then throwing off her feeling of duty toward her aunt and succumbing to the overpowering influence of love, she slowly starts upstairs as in a daze. (Fade out.)

T: THE NEXT MORNING BABS FACES A DOMESTIC PROBLEM THAT WOULD HAVE MADE IBSEN GREEN WITH ENVY.

39. LOWER HALLWAY, AUNT EMILY'S. (Fade in.) Babs comes thoughtfully and sadly down the stairs. She goes to a little table on which is a picture of Jim, picks it up, looks at it and sighs, then looks at picture of Aunt in similar frame, with a heavy heart, and then walks down to the entrance to the living room and looks in.

40. LIVING ROOM, AUNT EMILY'S. Sitting at a table is her aunt with Professor Bleeker. The aunt and the professor are dissecting the flowers that Jim gave her the night before, having a very interesting botanical discussion over them.

41. LOWER HALLWAY, AUNT EMILY'S. Babs looks at them in amazement for some time, finally realizes what they are doing, and a look of hope comes into her face, but she can't believe it's true, and goes into the parlor to her aunt.

42. LIVING ROOM, AUNT EMILY'S. Babs comes to her aunt and the professor and looks amazed at what they are doing, and then says to her aunt:

SP: "AUNTY, ARE YOU CUTTING UP THE FLOWERS THAT *HE* GAVE YOU LAST NIGHT?"

The aunt looks up and says yes, and the professor says:

SP: "THEY'RE VERY INTERESTING SPECIMENS."

Then they go on examining the flowers with their heads together. Babs looks up, draws back a few paces from them, looks up and says to herself:

SP: "SHE'S NOT IN LOVE WITH HIM AT ALL."

Then she looks back at her aunt and the professor. The professor looks at his watch, says he must get to his class, rises and starts for the door. He shakes hands with Babs in an embarrassed sort of way. Then he turns to Emily, takes her hand to say goodby and Babs, suddenly getting an inspiration, runs to them, grabs their hands and holds them together. Then she quickly looks from one to the other.

CLOSE UP—Professor blushing and his chest heaving.

CLOSE UP—Aunt Emily blushing and her chest heaving.

Babs, fully satisfied, lets go, and the professor, overcome with confusion, bolts out of the door.

Babs watches the professor go. Aunt Emily goes to Babs and scolds her, telling her she should not behave in that way. Babs turns to her, throws her arms about her and kisses her. She then runs over to where they had been dissecting the flowers. She shakes her head ruefully over this desecration, picks up one that is left whole, holds it to her heart and sighs. She then runs to her aunt and embraces her again and says:

SP: "HOW MANY SISTERS HAS JIM WINTHROP?"

The aunt, putting her away, not quite approving of this action of hers, says he has two. Babs then says:

SP: "AND THEY MUST BOTH BE MARRIED OFF BEFORE *HE* CAN MARRY?"

And the aunt very stiffly says yes, they must, that is the custom in Boston. Babs then says:

SP: "WE MUST MARRY THEM OFF AT ONCE."

The aunt asks her what she means. She says they must get the two sisters married so Jim can marry. The aunt shakes her head rather dubiously and says:

SP: "THE TWO WINTHROP GIRLS DON'T CARE MUCH FOR MEN."

Babs is surprised at this, says they should be taught better. The aunt thinks this is rather hopeless, but Babs says, "It is simply a Boston habit and they must be gotten out of it." Aunt Emily is still doubtful, but Babs says she knows she can put it over. Aunt Emily turns to her and says:

SP: "BESIDES, THERE IS AUNT CORNELIA."

Babs says, "Oh, Lord, I forgot all about her." Then she asks Aunt Emily if Aunt Cornelia has any interest in men. Aunt Emily shakes her head and says she is too old to think of marriage. Babs doesn't think age always counts, however, and something has certainly got to be done. Finally she says to Aunt Emily:

SP: "YOU TAKE ME TO SEE THEM, AND I'LL GIVE THEM THE ONCE OVER. SOMETHING HAS GOT TO BE DONE."

The aunt protests, saying she is satisfied with things as they are now and she doesn't want to rush things with the Winthrop family, and Babs says:

SP: "IF YOU WON'T TAKE ME, I'LL HAVE TO GO ALONE."

The aunt protests against this, says no, no, she mustn't do it. Babs says that she is going to do it. "Now, are you going with me or are you not?" The aunt finally acquiesces very unwillingly, and Babs says all right, now she is satisfied and drags her off. (Fade out.)

T: BRINGING US TO THE WINTHROP HOME.

43. PORCH OF WINTHROP HOME. (To be built in studio in connection with the hallway.) (Fade in.) Babs and her aunt come up the steps, go to the door, and Babs is about to ring the bell or knock when the aunt stops her and tries to dissuade her from her wild scheme, but Babs says no, she will not be stopped, and knocks on the door. The aunt is very much upset by her obstinacy and continues to argue with her but to no use, Babs is determined to go on. At length the maid opens the door and admits them.

44. WINTHROP HALL. The maid admits Babs and her Aunt Emily. The aunt is visibly worried about Babs. The aunt tells the maid they have called to see the Misses Winthrop, and the maid shows them into the drawing room.

45. WINTHROP DRAWING ROOM. The maid shows in Babs and her aunt. The aunt is seated and Babs starts to look about the place. She finally sees a pipe on the desk, looks around stealthily to see that her aunt isn't watching, then picks it up, clasps it to her chest and says:

SP: "HIS!"

And she holds it to her chest romantically.

45½. HALLWAY, WINTHROP HOME. Dorcas is coming down the stairs and going toward the parlor with a big book under her arm.

46. WINTHROP DRAWING ROOM. Babs hears Dorcas coming, tries to put the pipe quickly into her waist but can't find a place to put it in and finally quickly jams it in her stocking, just as Dorcas comes in the room. Dorcas is dressed in a prim little Boston dress with horn-rimmed glasses and long hair done in a bun. Babs looks over and brightens up at the sight of her. Dorcas goes over to Aunt Emily and greets her with a chaste kiss. Aunt Emily intro-

duces her to Babs. Babs goes right to her and gives her a good thorough once over, standing off and looking at her from head to foot. Then she says to Dorcas:

SP: "MY DEAR, I THINK YOU'RE DARLING!"

She then looks over at her aunt and gives her the Indian sign that this is going to be easy. She turns and again looks over the utterly flabbergasted Dorcas, takes off her glasses, fixes her hair a little more fluffy, then looks at the glasses and says:

SP: "DO YOU HAVE TO WEAR THESE?"

Dorcas, who is utterly at sea regarding this creature, nevertheless has too good manners not to be polite, and says:

SP: "THE OCULIST SAID IF I WORE THEM DURING MY YOUTH I SHOULD PROBABLY NOT HAVE TO WEAR ANY IN MY LATER YEARS."

This is a poser for Babs. She looks around at her aunt questioningly, then back at Dorcas and slowly passes back the glasses and says:

SP: "YOU'D HAVE A MUCH BETTER CHANCE WITH THE MEN WITHOUT THEM."

Dorcas, realizing now what she is getting at, freezes her with a look and says:

SP: "I HAVE NO INTEREST IN MEN."

Babs is surprised at this and asks if this is really so. Dorcas says yes, she has no interest whatever in men. Then she asks Babs to sit down and she goes herself to sit down. Babs goes over and sits by her aunt and glancing back at Dorcas whispers to her aunt:

SP: "I'VE GOT TO GET SOME PEP INTO THIS ONE."

Dorcas, seated, opens the book she has been reading and says:

SP: "I'VE JUST BEEN READING WILLIAM JAMES ON PRAGMATISM."

Babs looks at her quizzically and then over at her aunt, and her aunt nods her head as much as to say, yes, you should take an interest in such things. At this point Matilda enters. She is a genuine old maid with a blue nose and eye glasses. She must have thin legs and a flat chest. She carries a reticule on her arm

with some knitting. She greets Aunt Emily with a chaste kiss and is introduced to Babs. Babs looks at her a little doubtfully, as Matilda is pretty much of a sight, very thin and anemic. Matilda then sits, asking them to do the same. Babs looks at her aunt, shakes her head a little doubtfully, then goes to Matilda, who is now knitting, and sits near her. Babs looks her up and down out of the corner of her eye and then says:

SP: "DO YOU KNOW ANY NICE MEN?"

Then Matilda, not taking in what she said, the subject being so foreign to her, asks her what she said, and Babs says:

SP: "DO YOU KNOW ANY MEN AT ALL?"

Matilda is more surprised, wants to know what she means, what she is talking about, and Babs explains she wants to know whether she has any beaux, any admirers. Matilda smiles patronizingly and then says:

SP: "NO, MY DEAR, I NEVER THINK OF MEN. I HAVE OTHER THINGS TO DO."

And she goes on with her knitting. Babs looks her over from head to foot, shakes her head in a rather discouraged way, looks over at her aunt, and gives her the high sign that this is going to be rather difficult. The aunt nods her head as much as to say, "I told you so." Babs sighs and looks over at Matilda again, shaking her head in a discouraged way.

At this point Old Aunt Cornelia enters. Cornelia is an old, aristocratic looking bird of about 62 but looks 80. She carries a cane and an ear trumpet. She is a very disagreeable old party, and everybody hates her. The old lady comes to Aunt Emily who rises to greet her. Aunt Emily starts to shake her hand, but Cornelia grabs her hand away, sticks her trumpet in her ear and wants to know who that person is.

Babs looks at her in utter astonishment. This is the finish. She stands open mouthed while Emily greets Cornelia. Emily then introduces Babs to Cornelia. Babs comes over to her, shakes the old lady's hand, raises her eyes to heaven in utter despair, turns to the old lady and yells in her ear trumpet and says:

SP: "HOW LONG HAS IT BEEN SINCE YOU HAD A THRILL?"

The three women are all scandalized and jump to their feet in amazement. The old lady doesn't think she has heard right and asks Babs to repeat. Babs is about to yell it again into her ear trumpet when her aunt comes to the rescue and takes up the conversation, thrusting Babs aside and saying something to the old lady in her ear trumpet.

They all sit down. The maid brings in tea. Emily now sits by Babs in order to keep her in order, and Babs, shaking her head discouraged, looking from Matilda to Cornelia, turns to her Aunt Emily and says:

SP: "IT CAN'T BE DONE."

The aunt hushes her, tells her to be careful what she says. And as the maid is serving tea (Fade out).

T: BRINGING US TO THE END OF TEA TIME.

47. WINTHROP DRAWING ROOM (Fade in). Aunt Emily and Babs, having finished their tea, are just about to leave. They rise and start to bid the others good-by. As they are doing so—

48. WINTHROP HALL. Jim enters, hangs up his hat and goes into the drawing room.

49. DRAWING ROOM, WINTHROP HOUSE. Emily and Babs are about to leave as Jim enters. He greets Emily very courteously and then goes to Babs who takes his hand and looks right up into his face and bats her eyes at him. He, looking at her inquiringly for a moment, turns away from her. He then hands a little box of candy to Aunt Cornelia. She thanks him rather sharply and starts to eat it. Babs grabs Jim by the arm and says:

SP: "COME OVER HERE. I WANT TO TALK TO YOU."

He is utterly flabbergasted, and doesn't know what the devil to do, looks back toward Emily, but Babs drags him over to the corner, sets him down on a little sofa and sits beside him. Meanwhile the old lady is selfishly cnamping on her candy and the other three women are in a little group by themselves, trying to cover up the awkward situation. Babs on the sofa with Jim looks at him soulfully and says:

SP: "DON'T YOU JUST LONG TO BE MARRIED?"

He is surprised at such a question, doesn't quite know what to say, but glances over towards Aunt

Emily, and then says yes, he supposes it must be a very happy state. Babs, clasping her hands, looks up into his face and says:

SP: "JUST THINK WHAT IT MEANS TO FIND YOUR MATE!"

He is rather shocked by this child's talk, looks at her, asks her what she means by this. She says, "Yes, your mate." He, a little embarrassed, looks around at Emily again, says, Yes, yes, he supposes it is an awfully fine thing. And she, realizing he is not enthusiastic over Aunt Emily at all, is greatly encouraged. She puts her hand on his arm, glances over at the family and then says:

SP: "DO YOU REALLY HAVE TO WAIT UNTIL YOUR FAMILY MARRY OR DIE OR SOMETHING?"

This is getting on firm ground for him, and his embarrassment leaves him immediately, and he asserts his attitude very strongly, nodding his head:

SP: "I PROMISED MY MOTHER ON HER DEATH BED I WOULD NOT MARRY UNTIL THE FAMILY WERE SAFELY SETTLED IN LIFE."

She wants to know why this is, why he has to remain single just because his family do. He looks at his family, then smiles upon her and says:

SP: "THEY NEED ME, YOU KNOW."

Babs wilts a little at this and sighs, realizing the enormous task she has on her hands. Then she braces herself, for hard as the job is, she is going to do it. Suddenly a thought comes to her. She gets up, goes over to Cornelia, who is still eating her candy, leans over and yells in her ear trumpet:

SP: "YOUR HEALTH ISN'T VERY GOOD, IS IT?"

Cornelia snappily shakes her head, says, No, been failing terribly all winter, getting worse every day, no appetite and can't sleep. This gives Babs new confidence. She shakes the old lady's hand good-by. She then says good-by to the two girls, turns and throws one dazzling look back at Jim who comes to them, bids the two ladies good-by and they all go out in the hall. (Fade out).

T: BABS HAD TO DIG INTO THE ARCHIVES TO GET DATA FOR THE DIFFICULT PROBLEM AHEAD OF HER.

50. BABS' ROOM, AUNT EMILY'S. (Fade in.) Babs is sitting with a lot of books in her lap and about her. She is reading "The Psychology of Sex," by Havelock Ellis, and suddenly comes to a passage that seems to interest her.

INSERT—PASSAGE, which says that people in Southern climates are more susceptible to the influence of love than they are in the colder North.

Babs gets an idea from this, thinks a moment, says "Southern climate?" to herself, and then she gets a scheme and says:

SP: "PALM BEACH!"

She thinks a moment longer and her scheme matures in her mind. She jumps up, grabs her coat and hat and runs out. (Fade out.)

T: TO BRING BABS TO TELEGRAPH OFFICE.

51. INTERIOR TELEGRAPH OFFICE. (Fade in.) Babs enters, gets a telegraph blank and writes a telegram.

INSERT—HER HAND WRITING THE TELEGRAM.

MR. JAMES WINTHROP,
250 Washington St.,
Boston, Mass.

COME DOWN TO PALM BEACH AT ONCE. MUST SEE YOU ON IMPORTANT BUSINESS. BRING MY DAUGHTER AND YOUR FAMILY WITH YOU AND WE WILL COMBINE PLEASURE WITH BUSINESS AND HAVE A LITTLE HOLIDAY.

JOHN HARDCASTLE.

She gives the telegram to the clerk, digs into her purse for the money to pay for it. (Fade out.)

51½. LOBBY. Count sees Hardcastle in Palm Room and exits to same.

T: SHOWING BABS' FATHER AT PALM BEACH.

52. SUN PARLOR OR SMOKING ROOM AT PALM BEACH HOTEL. (Fade in.). Hardcastle is sitting there smoking and reading the newspaper when Thompson enters and sits beside him. They start talking. At this point the Count enters, a social parasite, lounge lizard type of run-down aristocrat. He sees Hardcastle, comes up and warmly shakes him by the hand, Hardcastle being very unresponsive. The Count says:

SP: "I HAVE JUST ARRIVED. IS YOUR CHARMING DAUGHTER HERE?"

Hardcastle says No, she is not and he doesn't expect her. The Count is very disappointed as he had hoped to find her here. Hardcastle says he is very sorry that he is disappointed. The Count, after stalling a moment, leaves. The Junior partner, looking after him, turns to Hardcastle, shakes his head and says:

SP: "BAD LOT, THAT BOY."

Hardcastle nods his head, saying he knows just how much of a rotter he is. He then says:

SP: "I'M GLAD I LEFT BABS AT HOME. HE'S BEEN PURSUING HER FOR HER MONEY."

The Junior partner is shocked at this and tells him to keep him out of the way, he's a bad boy and it doesn't do any woman any good to be seen with him. The dad says he knows it, and he is going to see to it that she sees nothing of him.

At this point Hardcastle says, "Oh, I got a telegram from Winthrop last night," reaches in his pocket and pulls it out. Thompson looks at it.

INSERT—TELEGRAM, saying:

MR. JOHN HARDCASTLE,
HOTEL,
PALM BEACH, FLA.

YOURS RECEIVED. LEAVING FOR PALM BEACH TOMORROW.

Hardcastle asks Thompson if he sent for him. Thompson says No. Then Hardcastle says he didn't either. They are both puzzled.

53. LOBBY OF PALM BEACH HOTEL. Babs ushers in her gang of trained Bostonians. Aunt Cornelia is leaning on the arm of Jim and Matilda and is just about all in. They take her over and put her in a chair. Dorcas, Jim and Matilda all stay with her, greatly concerned over the old lady's condition. Babs goes to look for her father. When she is gone the old lady begins to complain, says she knew it would kill her, this terrible trip, drat that girl anyhow, and she drops her head back as though she were going to faint. Dorcas takes a little bottle of smelling salts out of her reticule and holds it to the old lady's nose.

54. SMOKING ROOM OR SUN PARLOR. Hardcastle and Thompson are still there. Babs rushes in to them. They are both amazed to see her, particularly her father. Babs says, "Didn't you know we were coming?" He says, "No—who?" Babs says, "Why, Mr. Winthrop, his two sisters, Aunt Cornelia and I." The father is flabbergasted at this, says he certainly had no such idea. Winthrop wired he was coming, but he didn't expect the rest of them. Babs says, "Why, father, that's surprising. We've all come to have a little holiday, and you must be nice to everybody. You must go into the lobby now and welcome them." The father gets up in absolute despair and allows Babs to lead him out of the room, followed by the Junior partner.

55. LOBBY OF HOTEL. Jim, Dorcas and Matilda lift the old lady up from the chair and start to lead her over to the stairs, but she hasn't gone far when she completely collapses in a fit and insists that they put her down. This happens just as Babs enters with her father and Thompson. There are hurried greetings, and the father is concerned about the old lady. They put the old lady in an easy chair and again supply the smelling salts and a glass of water. The old lady recovers enough to say:

SP: "YOU MIGHT AS WELL TAKE ME TO A HOSPITAL. THIS IS THE END."

They try to persuade her not to, but she is very petulant and insists on going to the hospital. Babs runs out to the hotel clerk and asks if there is a hospital near. He tells her there is a sanitarium about two blocks away. She runs back to the people and tells them there is a sanitarium near at hand, and Jim, Hardcastle and Thompson take the old lady off to the sanitarium, Jim and Hardcastle carrying the chair with her in it and Matilda fussing about them. This leaves Babs with Dorcas and the Thompson gentleman. They talk together a moment about how sad it would be if the old lady should die. Then Babs looks at Dorcas and Thompson, stands off, leaving them together and says:

SP: "HOW CUTE YOU TWO LOOK TOGETHER."

Thompson looks at Dorcas out of the corner of his eye and, being a gentleman, doesn't like to say just

what he thinks. Babs also looks her over, sees there isn't much chance as things are, and Thompson then bids them good-by and leaves them flat. Both girls look after him. Babs turns and looks at Dorcas, and appraises her. She then indicates she has come to a decision, puts her arm in Dorcas' and leads her out toward the elevator. (Fade out.)

T: THAT NIGHT.

56. BABS' AND DORCAS' ROOM AT PALM BEACH. (Fade in). Dorcas is asleep in bed in a terrible looking night gown, ruffled all up around her neck and down to her wrists. Babs looks at her, makes sure she is asleep, touches the ruffles of the night gown and shudders. Then she goes and gets Dorcas' terrible looking bag, takes all her clothes from a chair, where they are neatly laid out, dumps them into the bag. She then closes the bag and rings the bell for the boy. She looks again at Dorcas, sees her glasses on a little table beside the bed, takes the glasses, opens the bag and drops them in gingerly. She then closes the bag again. She then takes another look at Dorcas, sizes her up, makes up her mind, runs to the dresser, gets a pair of scissors, goes back, picks up Dorcas' braid, and snips it off just enough to bob her hair.

57. HALLWAY, OUTSIDE BABS' ROOM AT PALM BEACH. A bell hop enters and knocks on the door.

58. BABS' ROOM, PALM BEACH. Babs is putting Dorcas' braid in the bag, hears the boy, quickly closes the bag and runs to the door, looking anxiously at Dorcas for fear she will wake up. She gets to the door, opens it and tells the boy to wait a minute. She then runs to the dresser, gets money out of her purse and runs back to the door. She gives the boy the money, then hands him out the bag and says:

SP: "TAKE THIS OUT AND CHUCK IT IN THE OCEAN."

The boy is surprised, doesn't know what to say, wants to know why. She tells him not to ask any questions, to go on and drop it in the ocean. The boy looks at the money in his hand, says all right, and goes out. Babs turns, looks over at Dorcas, smiles, sighs contentedly as if she had accomplished

something. She then begins to undress herself. (Fade out.)

T: THE NEXT MORNING THE SALUBRIOUS AIR OF PALM BEACH AND BABS' PERSUASION LEAD DORCAS TO ACCEPT THE SITUATION.

59. BABS' AND DORCAS' ROOM, PALM BEACH. (Fade in.) Babs and Dorcas in front of the dresser, fixing her up, and she looks pretty good. Babs is putting a last little trim on her hair and has one of her dresses on her, dabs her face up a little with powder and rouge and then turns her around to look in the glass. Dorcas is surprised at her appearance and not at all displeased, turns to Babs smilingly and says she is quite pleased with herself, and Babs says:

SP: "NOW, DORCAS, THAT JUNIOR PARTNER OF DAD'S IS A PEACH AND HE TOLD ME ON THE SIDE THAT HE IS MAD ABOUT YOU."

Dorcas doesn't believe this and thinks she is being kidded, but Babs assures her it is true and says, "Come on now, you must meet him," and leads her out of the room.

60. HOTEL PORCH, PALM BEACH. Matilda is sitting on the porch, knitting. Presently she starts to look about and breathes in the air. Jim comes out on the porch, starts to speak to her and comments on the beautiful climate, breathing in deeply and saying he feels ten years younger. Matilda agrees with him in everything he has said.

At this point Babs enters with Dorcas and both Jim and Matilda are surprised at Dorcas' transformation. Babs edges up near Jim and asks if he doesn't think Dorcas looks nice. Jim says it is amazing, that this climate has worked fast on her. Dorcas says that Babs gave her the dress, and Jim is very grateful to her for making her look so pretty. He takes her hand, which gives her another thrill. He then says he is just off to the sanitarium to see Aunt Cornelia, and he leaves, Babs looking after him. At length, while Matilda continues to look over Dorcas admiringly, Babs comes to herself, remembers her mission and goes to the door and looks into the lobby, where she sees Thompson getting a cigar or something.

61. HOTEL LOBBY, PALM BEACH. (Scene from Babs' angle.) Thompson is at the cigar counter buying some cigars.

62. HOTEL PORCH, PALM BEACH. Babs, looking at Thompson, then glances back at the two girls and goes into the lobby.

63. LOBBY HOTEL, PALM BEACH. Babs enters and goes to Thompson, who greets her very courteously and Babs tell him she has something secret to tell him. He wants to know what it is, and she whispers in his ear:

SP: "DORCAS TOLD ME THAT SHE IS PERFECTLY MAD ABOUT YOU."

Thompson looks at her out of the corner of his eye, indicates nothing doing with that little frump, and Babs then tries to tell him that Dorcas wasn't dressed when he saw her, she was all mussed up from the trip. He must see her this morning and see what a difference there is.

64. PORCH, PALM BEACH. Matilda is through looking Dorcas over and they look about for Babs, see she has gone and start for the lobby together.

65. HOTEL LOBBY, PALM BEACH. Babs is still trying to persuade Thompson that Dorcas is a peach, but he is rather incredulous when Dorcas and Matilda enter from the porch, Matilda goes up into the lobby and Dorcas stands inside the door looking for Babs. Thompson gets a flash at her and looks at her in astonishment at the transformation. Babs notices this, looks over and sees he is looking at Dorcas. She then asks him if she hasn't told the truth. Thompson can't believe this is the same girl he saw last night, but Babs assures him that it is and tells him he must go over to her and leads him over towards Dorcas.

At the same time Dorcas notices them and starts toward them. They meet in the middle of the lobby, and it is very evident that Thompson is quite smitten with the girl. He greets her heartily and she, very coyly and demurely, greets him. Then Babs, who is greatly pleased over her success, says:

SP: "NOW YOU TWO GO TAKE A NICE LONG WALK."

And engineers them toward the door and out.

Babs looks after them, sighs in satisfaction, and at that moment the Count comes to her. She turns, surprised to see him, greets him in a friendly way, and he falls over himself, tells her that her father told him yesterday she wasn't there. She tells him she wasn't then. Of course the Count is delighted to see her. As he is talking to her, she suddenly thinks about Matilda, gives the Count a good once over, decides that she will try him out on her. She then looks around and locates Matilda, who is sitting just beginning to read "The Restless Sex," by Robert Chambers. Babs drags the Count over to Matilda and introduces them, Matilda greeting him quite coyly. She then says to Matilda:

SP: "WOULDN'T YOU LIKE TO TAKE A LITTLE WALK WITH THE COUNT?"

Matilda is quite coy about it, says she wouldn't mind if the Count would like to. But the Count isn't at all strong for walking with Matilda, which he shows very plainly. Then he pulls himself together and politely says he is sorry but he has an engagement this morning, and he leaves them flat, much to Matilda's mortification. Babs tells her not to mind. Matilda again sits down and starts to read her book. Babs stands away from her and gives her a good looking over. She then shakes her head in a rather discouraged way and then an idea comes to her. She brightens up and goes over to the desk, gets hold of the clerk and says to him:

SP: "ARE THERE ANY BLIND MEN IN THIS HOTEL?"

The clerk thinks a minute and says No. Babs is disappointed. Then the clerk suddenly thinks of somebody and says, "Wait a minute—"

SP: "THERE'S OLD MR. SMITHERS. HE GOT SUN STRUCK LAST WEEK AND HE HAS TO WEAR A BANDAGE OVER HIS EYES."

Babs brightens up, thinking this man might do. She then turns to the clerk and says:

SP: "IS HE MARRIED?"

The clerk smiles at the idea of this old bird being married and shakes his head No.

Babs asks where he is, and the clerk says he is usually out sitting under the trees about this time,

and takes Babs over toward the door, and looks out.

66. IN FRONT OF PALM BEACH HOTEL. (From Hotel door.) Show Smithers sitting in a wheel chair out under the trees.

67. PORCH HOTEL, BY PILLAR, PALM BEACH. The clerk points him out to Babs and tells her that's the man. Babs thanks him very much and the clerk goes back to the desk. Babs considers her plan for a moment and then rushes out.

68. FRONT OF PALM BEACH HOTEL. Smithers sitting in his wheel chair with his eyes bandaged. Babs rushes in to him, looks him over a second and then says:

SP: "WHY, MR. SMITHERS, HOW DO YOU DO. YOU DON'T REMEMBER ME I SUPPOSE."

Smithers doesn't recall her voice, but he is very polite and says he is glad to see her. She takes hold of his hand and shakes it. Then either standing by him or sitting beside him, she tells him that she is sorry to hear of his accident but he looks fine otherwise, and he says Yes, he feels great. This Southern air is a wonderful thing for him. He beats his chest to show how strong and fine he is getting, and she can't restrain herself from laughing at him, but he thinks she is laughing with him and begins to laugh too. She controls herself and smiling to herself she pokes him in the ribs and says:

SP: "YOU LUCKY DOG. YOU HAVE MADE A TERRIBLE HIT WITH THE MOST POPULAR GIRL DOWN HERE."

At this the old man perks up considerably. It is the first time he has made a hit with anybody, and he wants to know all about it, who the girl is; Babs says:

SP: "IT'S MATILDA WINTHROP. THE MEN ARE ALL MAD ABOUT HER, BUT SHE CAN'T SEE ANYBODY BUT YOU."

The old bird is up in the seventh heaven of delight at this. He wonders how he could have made an impression with a bandage over his eyes. Babs says that doesn't matter with this girl. She sees deeper than that and she's just simply nuts about you, and by the way—

SP: "HOW LONG ARE YOU GOING TO KEEP THAT ON?"

He feels the bandage over his eyes, very much disgruntled that he has to have it on at all and at length says:

SP: "THE DOCTORS SAY I CAN TAKE IT OFF IN ABOUT A WEEK."

Babs is a little dismayed at this, thinking she has only a week to work. Then she turns to him quickly and says:

SP: "YOU'D BETTER MEET HER QUICK."

She turns around and looks toward the hotel and sees Matilda with a book under her arm walking away in the opposite direction. She thinks at first she will go after her and call her back, then changes her mind, turns the old man's wheel chair around and rushes him like mad after Matilda.

She pushes him along clear past Matilda, then stops, puts him under a tree and runs over to Matilda. She tells Matilda she wants her to meet a grand man, grabs her and pulls her over to Smithers. (There must be another wicker chair of some kind near where she stops or a bench.) She pulls Matilda over to old Smithers, talking as she goes, and introduces them. Matilda is flabbergasted, doesn't know what the devil to make of it, and Babs whispers in her ear that he asked to meet her. Matilda is terribly embarrassed, doesn't quite know what to make of it, but Babs quickly plumps Matilda down in the chair or bench near the old man, who is smiling happily, but Matilda doesn't know what to do. She starts to protest faintly, but Babs tells her no, stay right there, everything is all right. She then leans over and whispers in Matilda's ear.

SP: "HE ISN'T MUCH TO LOOK AT, BUT WHEN YOU GET HIM ALONE IN THE DARK YOU'D BE SURPRISED."

Matilda is dumbfounded at this, doesn't know what she is talking about at all, but Babs tells her to talk to the old man, be friendly with him. The old man leans over and talks to Matilda, and Matilda to be decent and courteous to him, and Babs stands be-

hind them with a "Bless you, my children" attitude. She then sneaks off and leaves them alone.

The old man begins to get very flirtatious with Matilda and she begins to become coy, and as they are becoming more and more interested in each other (Fade out).

T: BRINGING US TO THAT NIGHT.

69. PRETTY SPOT IN PALM BEACH. (Fade in.)

Babs and Jim are walking along. Babs asks him to sit down beside her and he does so. She looks at him and sighs. He is more or less unmoved. At length she says:

SP: "IF BY ANY CHANCE DORCAS AND MATILDA GOT MARRIED YOU COULD MARRY, COULDN'T YOU?"

He looks at her in slight surprise and shakes his head No and says:

SP: "THERE WOULD STILL BE AUNT CORNELIA. I COULDN'T ASK A WIFE TO LIVE IN THE HOUSE WITH HER."

Babs agrees with that, and then asks if he saw her today and how she was. He says:

SP: "THE TRIP WAS PRETTY HARD ON HER."

Babs of course is greatly interested, then of course very sorry. Jim shakes his head sadly and says:

SP: "I'M AFRAID THE OLD LADY IS NOT LONG FOR THIS WORLD."

Babs almost gasps in delight, and then covers up her real feelings with a show of sorrow. Then, looking about romantically, turns to him and says:

SP: "ISN'T THE MOON WONDERFUL?"

He looks about also and says:

SP: "YES, AND THE AIR AND THE FLOWERS."

She perks up at this, realizing that she is unconsciously making an impression. She thinks a second, then turns to him and says:

SP: "I SUPPOSE IF AUNT EMILY WERE HERE YOU AND SHE WOULD BE SITTING OUT HERE SPOONING. WOULDN'T YOU?"

He smiles at this in an indulgent way. Babs thinks a minute and says:

SP: "I HATE TO HAVE YOU MISS ANY FUN. SUPPOSE YOU IMAGINE I'M AUNT EMILY."

She takes his arm, puts it around her waist, snug-

gles down on his shoulder and goes on talking right up into his face. He is gradually coming to the realization that this is a dangerous thing. He begins to look worried and finally he puts her arm away gently and says, "I've got to go back to the hotel," and gets up. She says, "What is the matter," and he says:

SP: "I JUST HAPPENED TO THINK I HAVEN'T WRITTEN EMILY SINCE WE HAVE BEEN DOWN HERE."

Babs shows joy at this and jumps up and says:

SP: "OH, WELL, THEN OF COURSE WE MUST GO BACK TO THE HOTEL."

And they go off toward the hotel. (Fade out.)

T: TO THE EFFECT THAT BABS' PLANS WENT ALL RIGHT FOR A WHILE UNTIL ONE DAY—

70. HOTEL LOBBY, PALM BEACH (Fade in).

Thompson, the Count and Dorcas are sitting together. Dorcas is carrying on a grand flirtation with the Count which makes Thompson very jealous.

Babs enters the group and the Count immediately turns to her. Dorcas turns to Thompson and begins to talk to him and he shows his relief that the Count is off her trail. Suddenly Babs looks up and sees Mr. Smithers with the bandage off his eyes, talking with the clerk, asking where Miss Matilda Winthrop is. Babs is startled and frightened and quickly runs to Smithers, leaving the Count flat. She turns Smithers around, and we see that he can't see very well yet as he has to squint through his eye lids. She says to him:

SP: "MR. SMITHERS, ARE YOU WELL ENOUGH FOR THAT?"

He tells her yes the doctor said he could take the bandage off. His eyes are well enough. Babs, frightened, says to him:

SP: "HAVE YOU PROPOSED TO MATILDA YET?"

He says No, he hasn't, that he is looking for her now, and the clerk says she is out there and he points to the front. He then leaves Babs. She makes a futile effort to stop him, but he goes right on out, and she looking after him terrified, turns to the clerk and says:

SP: "WHERE IS MISS WINTHROP?"

The clerk points out toward the beach and says:

SP: "SHE WENT OUT ON THE BEACH FOR A SWIM."

Babs grabs her hair in despair, says:

SP: "SWIMMING, GOOD HEAVENS!"

and rushes out the door.

71. BEACH. Matilda, dressed in a frightful bathing suit, and looking like nothing human, is jumping about in about two inches of water. Smithers comes out on the beach and squints about, looking for her but he is unable to see her.

Babs rushes down the beach from the hotel and comes up to Smithers, looks about anxiously and asks if he has seen Matilda. He shakes his head No, he hasn't been able to find her. Babs then notices his handkerchief sticking out of his pocket, pulls it out and says:

SP: "I JUST MET YOUR DOCTOR AND HE TOLD ME YOU SHOULDN'T BE OUT IN THE SUN WITHOUT A BANDAGE."

She wants to put the bandage on his eyes, and he protests and says, "Why, what's the matter?" She says:

SP: "YOU'RE LIKELY TO SEE SOMETHING THAT WILL HURT YOUR EYES."

And she insists on putting the handkerchief on his eyes. She ties it firmly and then says:

SP: "NOW YOU KEEP THAT ON; I'LL FIND MATILDA."

She then takes him and sets him down somewhere on the beach and then tells him to sit there, that she will go and get Matilda and then says:

SP: "YOU BETTER PROPOSE TODAY. I DON'T THINK IT'S SAFE TO WAIT ANY LONGER."

He asks if she means there are other men pursuing Matilda, and she nods her head and says:

SP: "YES, EVERY MAN ON THE BEACH IS LOOKING AT HER."

She then tells him to wait right there and she will go and get Matilda. She runs out, grabs Matilda, pulls her out of the water, turns on her angrily and says:

SP: "HOW MANY TIMES HAVE I TOLD YOU NOT TO GO IN SWIMMING?"

Matilda is a little pettish at this, pulls herself away

and says, "I don't see any reason why I shouldn't." Then Babs points to her legs and says:

CLOSE UP—LEGS.

SP: "THERE ARE TWO PERFECTLY GOOD REASONS WHY YOU SHOULDN'T."

She then tells her if she isn't careful she will lose Smithers. Matilda is a little hurt, but still has to swallow her medicine. Babs tells her now to come on over and see him, she has his eyes covered up now and he is sitting over on the beach, and she leads Matilda over to Smithers.

By this time Matilda is mollified and is in a good frame of mind again. She sits down by Smithers, who takes hold of her hand. Babs smiles at them maternally and turns to go to the hotel.

Just at this moment Jim comes down the beach from the hotel and is about to break into the party when she stops him, hushes him, tells him not to disturb these two. He wants to know why, and Babs whispers to him, "They want to be alone." He looks and slowly begins to comprehend the situation. He is overcome with surprise at Matilda doing a thing like this, but finally sees that it is a very fine thing and smiles on them. Babs looks up into his face and says:

SP: "ISN'T LOVE WONDERFUL?"

He looks down at her and gets a little thrill and says, "It is indeed." He is so dumbfounded he stands gaping at them, and Babs takes him gently by the hand and leads him away. They go to wheel chair or another set and continue. (Fade out.)

T: THAT NIGHT BABS' PLANS GOT A HORRIBLE SET BACK.

72. HOTEL LOBBY, PALM BEACH. (Fade in.) Babs and Jim enter stairs in evening dress and Dorcas runs to them from the direction of the ball room. She is all out of breath and excited, and says to them, "Oh, did you hear what's happened?"

SP: "DID YOU HEAR ABOUT AUNT CORNELIA?"

Babs and Jim startled, say No, and Dorcas points over to the ball room, tells them to come on and leads them toward the ball room, and they go in.

73. BALL ROOM, ADD SMITHERS AND MATILDA. A lot of people are dancing and among them is Cornelia, dancing with Thompson. She hasn't her

cane, but she still carries her ear trumpet. They are just hitting it up, Thompson almost exhausted. His collar is soaking wet and is lying around his neck like a wet rag. His hair is also wet.

Babs stands looking at them utterly aghast, she is absolutely amazed and thunderstruck at the transformation. Jim is really pleased, and says to Babs:

SP: "ISN'T IT WONDERFUL?"

Babs looks away to hide her real feelings—then looks at Jim with a forced grin. Show another flash of the old lady and Thompson dancing, the old lady sees a girl shimmy—watches her a moment—then does it herself. Show a flash of the coon orchestra, with a man playing the "Vamp" on the trombone, and rolling his eyes. Then another flash of the old lady shimmying and Thompson dancing. Then cut back to Babs raising her eyes to Heaven, shaking her head in absolute despair, saying:

SP: "THIS IS TOO MUCH!"

Dorcas asks if she ever saw anything like it. Babs says No, she never did, and Jim is greatly pleased.

The dance stops now and Cornelia sees Babs and Dorcas and Jim and rushes over to them, followed limply by Thompson. Cornelia joins them, fresh as a daisy, takes her handkerchief and just dabs a little bit of perspiration from her face and coming to Babs, grasps her by the hand and says: "You are a dear—"

SP: "YOU DEAR CHILD, IT WAS YOU WHO URGED ME TO COME DOWN HERE."

Babs looks at her as if she would like to kill her, but the old lady doesn't notice this, but turns away to Dorcas and says:

SP: "ISN'T IT FINE, DORCAS, THE PALM BEACH AIR HAS COMPLETELY CURED ME. I COULD LIVE FOREVER DOWN HERE."

Babs again gives her the icy stare and glances over at Thompson, who looks at her discouraged and completely wilted. She then turns to Cornelia and says:

SP: "I THINK YOU'D BETTER GO BACK TO BOSTON."

The old lady says No, sir, nothing doing, she's having too good a time. She's going to stick. At

this point the band starts up again, the old lady looks around at Thompson, who looks scared to death, and grabs Dorcas and beats it—she then turns to Jim, grabs him and starts in to dance with him. Babs motions to go ahead—she doesn't mind. The Count comes up and asks Babs if she will dance with him, but she is too depressed to do any dancing and says almost in tears she never wants to dance again and goes off sadly, followed by the Count.

Show a bit of the people dancing.

CLOSE UP—OLD LADY AND JIM.

Smithers and Matilda enter ball room and watch people dance.

74. PALM ROOM. Babs enters terribly depressed, followed by the Count. She sits on a bench, and the Count, very sympathetic, sits beside her. He puts his arm gently about her shoulder and says:

SP: "WHY IS LITTLE BABS SO SAD?"

She tries to keep herself together, but it is impossible to do so, finally she breaks down crying and puts her head down on the bench for lack of something better to lean on—the Count leans over her.

As she is sitting thus crying, her father enters. He sees them and comes over to them and starts to berate the Count and her for such conduct in a public place. The Count starts to give him an argument, but the old man orders him away, and the Count, after a little protest, bows very stiffly and goes. After he has gone, her dad turns on Babs and says:

SP: "WHEN WILL YOU REALIZE THE VALUE OF A WOMAN'S REPUTATION?"

She is bored to death with this talk and has enough trouble of her own and is choking down the tears as her Dad goes on berating her, telling her that this man is a crook and a man of terrible reputation and that he has compromised more women than any other man in New York and—

SP: "HE'LL GET YOU INTO A COMPROMISING POSITION AND THEN YOU'LL HAVE TO MARRY HIM!"

Babs says that is utterly ridiculous. She wishes he would stop talking such nonsense, and leaves him, going over to another spot where she can look into

the ball room. The Dad follows her right along and continues his harangue, saying he is not talking nonsense, he means exactly what he says. That when a woman is compromised there is only one thing to do and that is to marry the man. As her Dad goes on giving her the devil, Babs looks out toward the ball room and sees—

75. BALL ROOM. Cornelia hopping about with Jim.

76. PALM ROOM. As Babs watches the old lady, and as her father continues giving her the devil, we see a scheme forming in the mind of Babs. At length she turns on her Dad and says:

SP: "DAD, IF YOU COMPROMISED A WOMAN, WOULD YOU THINK YOU HAD TO MARRY HER?"

Her Dad says Yes, he most certainly would consider it his duty. She asks him if he is perfectly sure and he says he certainly is and there could be no possible question about it. She says very well, that's what she wanted to know, turns and looks back toward the ball room. Her father goes on telling her the serious matter it is and how serious he considers these things.

CLOSE UP—Babs looking out on the ball room, smiling to herself and covering her smiling face from her dad. (Fade out.)

T: BY ELEVEN O'CLOCK AUNT CORNELIA HAD WORN OUT THE MALE MEMBERS OF THE FAMILY AND HAD STARTED IN ON THE OTHER GUESTS.

77. BALL ROOM. (Fade in.) Show Aunt Cornelia dancing around with an extra man. At the Palm Room entrance Babs is standing with a bundle under her arm, also her vanity bag, hoping that Aunt Cornelia is soon going to be tired out.

78. SUN PARLOR. Jim, collar wilted, hair mussed up, etc., is sitting with Thompson in the same condition, drinking to refresh themselves. Old Hardcastle is sitting there smoking and talking to them. Thompson says that Aunt Cornelia is certainly an extraordinary case of rejuvenation and Jim shakes his head and says he thinks she is, that she nearly wore him out. The old man smiles and says he thinks she is the most extraordinary woman he ever saw. Thomp-

son looks up and asks if he danced with her. The old man says No, he doesn't dance but he thinks it is a very fine thing to see an old lady renew her youth in that way, etc., etc.

79. BALL ROOM. The dance ends, and Aunt Cornelia joins Babs at the Palm Room entrance. The man who has been dancing with her is panting with exhaustion, bows, and leaves her in the Palm Room.

80. CORNER OF BALL ROOM. Babs brings Cornelia in, puts her on the bench or chair there, takes her little vanity bag and shows Aunt Cornelia in the mirror how mussed up she is and then says to her, "I must fix you up." She then takes out her powder puff and removes Aunt Cornelia's spectacles or glasses and starts to fix Aunt Cornelia up, as she does so, carelessly dropping the glasses on the floor.

QUICK CLOSE UP—GLASSES DROPPING TO THE FLOOR AND BABS' HEEL QUICKLY SMASHING THEM.

Of course Babs is greatly perturbed at having dropped the glasses, and Aunt Cornelia also. Babs leans over quickly and picks up the pieces and is very apologetic to the old lady, telling her she will get her some new ones in the morning. The old lady says:

SP: "BUT I CAN'T SEE TO GET TO MY ROOM."

Babs grins diabolically at this and says, "That's all right, auntie, I'll take you to your room and put you to bed." The aunt says all right, all right, and they go off toward the lobby, Babs taking her bundle.

81. LOBBY, PALM BEACH. Cornelia and Babs enter, Babs leading her along. She leaves her a moment, runs to the clerk and says:

SP: "I'D LIKE THE KEY TO MY FATHER'S ROOM."

The clerk takes a key from the rack and gives it to her. She returns to Cornelia and they start upstairs. (Quick Fade out.)

82. HOTEL HALLWAY, OUTSIDE HARDCASTLE'S ROOM. (Quick Fade in.) Babs with her bundle and her vanity bag and the old lady enter. They go to Hardcastle's room and Babs unlocks the door and they enter.

83. HARDCASTLE'S ROOM. The door opens and Babs

leads in Aunt Cornelia, Babs still carrying her bundle and vanity bag. The old lady flops down in a chair and says she is tired, and Babs says to her, "You get right into bed; I'll help you undress." Then Babs opens the closet door and, hidden by the closet door, she opens the bundle quickly, watching Aunt Cornelia, and takes from the bundle Aunt Cornelia's night gown, tooth brush, hair brush, comb, etc. The night gown is a terrible looking thing and makes Babs shudder. She puts the brushes and things on a little table and goes to the old lady with the night gown, makes her get up and starts to undress her, grinning diabolically. The old lady turns to her and says:

SP: "YOU'RE SO GOOD TO ME, BARBARA!"

And Babs nods her head and says:

SP: "YOU DON'T KNOW THE HALF OF IT, DEARIE."

She goes on undressing her. (Fade out.)

TITLE TO DENOTE LAPSE OF TIME.

84. HALL OUTSIDE HARDCASTLE'S ROOM. Babs is there waiting around a corner. She pokes her head out, watching for her Dad to come. At length he comes along. She hides behind the corner, and her father unlocks the door and goes into his room. Babs then runs out from her hiding place, down the hall toward the lobby.

85. HARDCASTLE'S ROOM. Cornelia is asleep in the bed in the alcove, unnoticed by Hardcastle, who starts to undress.

86. SUN PARLOR. Seated about a table are Dorcas and Thompson, Matilda and Smithers and Jim. Babs rushes in to the crowd, and they all look up surprised, and she says, "What do you think?" They all look at her questioningly and she says:

SP: "AUNT CORNELIA AND FATHER ARE UP IN HIS ROOM TOGETHER!"

They are all stunned by this information and they look at each other and Babs in amazement. Then she says:

SP: "THEY'VE BOTH BEEN ACTING VERY QUEERLY TONIGHT."

Dorcas thinks a minute and then it suddenly comes to her. She turns sharply and says:

SP: "WHY, THEY'RE MARRIED, OF COURSE."

And Babs says, "Do you suppose they are?" Then Jim, thinking a second, says:

SP: "HE WAS SINGING HER PRAISES HERE A HALF-HOUR AGO."

Babs is delighted at this. Thompson then says:

SP: "CAN YOU BEAT THAT OLD BIRD PUTTING ONE OVER ON US LIKE THIS?"

And goes on to say he thinks they are married because Mr. Hardcastle has always admired Cornelia, and says:

SP: "LET'S GIVE THEM A CHARIVARI!"

And they all agree to this, but Jim and Matilda with a little reluctance. They all get up from the table and start away, one taking a water bottle and a fork or knife to hammer on it; Thompson picking up a ukulele from a bench, another taking a plate and a spoon and another the little push bell on the table, and all start for the lobby, picking up the Count on the way.

87. HARDCASTLE'S ROOM. Hardcastle is in his pajamas and is doing his exercises before going to bed. He finishes the exercises and then goes over to the bed, turns down the covers and discovers Cornelia. He is absolutely amazed at the sight, thinks there is something the matter with him, bats his eyes, looks about the room, then looks back at her. He then looks about the room again to see that he is in his own room, puts his hand to his head, wondering how the devil she got there. He looks down at his pajamas, realizes the position he is in, rushes for his clothes and starts to put his pants over his pajamas as if he were going to beat it out of the place as fast as he can.

88. HALL OUTSIDE HARDCASTLE'S ROOM. The charivari party, carrying their implements, and headed by Babs come along. They come to the old man's door. Babs knocks on the door as the cue and they all start to hammer the things they have, Thompson playing the ukulele.

89. HARDCASTLE'S ROOM. Hardcastle by this time is dressed in his trousers, coat and hat and is gathering up his shoes and other things under his arm when he hears this terrible racket. He is scared to

death, not knowing what the devil they are going to do to him. He is transfixed and stands there frightened for a moment.

90. HALL OUTSIDE HARDCASTLE'S ROOM. The charivari party, pounding on their implements and Thompson playing and singing a serenade. Various doors along the hall open and people in night clothes stick their heads out wondering what the devil it's all about. Babs stops the racket for a moment, knocks on the door and says:

SP: "DAD, IT'S BABS. I WANT TO SEE YOU A MOMENT."

And she goes on knocking on the door.

91. HARDCASTLE'S ROOM. His heart almost stops beating at hearing Babs' voice, and realizing the situation he is in; he thinks the only thing to do is to brazen it out, speak to her and get rid of her. So he buttons his coat up around his neck, puts on his hat, hides the things he has in his arms and presently goes to the door, trying to make a bluff that he isn't undressed. He goes and opens the door. As he does so the charivari crowd all begin their racket again and Hardcastle steps back amazed. Just at this moment the clerk and the house detective come running down the hall from the lobby, and people in the other rooms stop them and tell them to stop that racket. They run down to Hardcastle's door and tell the people they will have to stop this and begin to chase them out of the hall. They all run away except Babs who jumps into her father's room quickly and shuts the door and locks it.

92. HARDCASTLE'S ROOM. The old man, still trembling in his boots and wondering, says to Babs:

SP: "WHY, BABS, WHAT DOES ALL THIS MEAN?"

Babs looks him over from head to foot accusingly, goes over to the bed, turns down the covers and looks at the old lady, the father scared to death. Then she goes back to her father, shakes her head at him in an accusing way and says:

SP: "THEY FOUND OUT SHE WAS HERE AND IN ORDER TO SAVE YOU I TOLD THEM YOU WERE MARRIED."

The old man is aghast at this, says he isn't married to her. He doesn't know anything about it.

Babs shakes her head unbelievingly, shakes her finger at him, saying you sly old fox, and then straightens up and says:

SP: "AND AFTER THE LECTURE YOU READ ME TONIGHT ABOUT A WOMAN'S REPUTATION!"

The father chokes and spits and is embarrassed, can't speak, and finally says:

SP: "I DON'T KNOW HOW SHE GOT HERE."

Babs looks at him incredulously, shakes her head and says:

SP: "YOU TELL THAT TO THE MINISTER TOMORROW."

He says, "Minister, what do you mean?" And Babs straightens up to her full height and dignity and says:

SP: "DO YOU MEAN TO SAY YOU'RE NOT GOING TO MARRY THE GIRL?"

The father is utterly aghast, says "Why should I marry her? I knew nothing about her being here. I came in my room and found her in my bed." And in the middle of all this tirade Babs stops him with an imperious jesture, then drops her hand and she sadly shakes her head and says:

SP: "IT'S ALWAYS THE WOMAN WHO PAYS."

The father wakes up, says No, no, he doesn't want to get her into trouble. He wouldn't for anything compromise a lady. Babs says, "Very well, then the only thing for you to do is to marry her tomorrow." Then the father swallows a large lump and says, "Isn't there any other way?" Babs shakes her head No, there is no other way. Then the father, stupefied, not knowing what the devil to do, says, well, all right, he will marry her. Babs then pats him on the shoulder as a good boy. Then he says, "Well, what am I going to do now?" And Babs thinks a minute and says:

SP: "YOU GO STAY IN MY ROOM; I'LL STAY HERE TONIGHT."

Her father says all right, and Babs gives him the key to her room, and they bundle up his things under his arm, and she takes him to the door; and just as he is going out, she stops him and says:

SP: "BUT REMEMBER TOMORROW MORNING

YOU MAKE AN HONEST WOMAN OF OUR CORNELIA."

And he, dull and stupefied, says, "All right, I will, I will," and goes out of the room. Babs takes out some snap shots of Jim from her vanity bag.

INSERT—PICTURES OF JIM TAKEN IN VARIOUS PLACES IN PALM BEACH.

Babs kisses each one of them ecstatically, holds them to her heart, sighs, satisfied that she has won her last battle. (Fade out.)

93. HOTEL LOBBY. Babs and Jim walk down the lobby. Over in one corner are Matilda and Smithers; Smithers whispering sweet nothings in Matilda's ear, and Matilda coyly blushing. Babs points them out to Jim, and he looks at them, smiles and sighs. They go out toward the ball room.

94. BALL ROOM. Guests are dancing. Among them is old Hardcastle and Cornelia, who are shimmying around and having the time of their lives. Jim and Babs enter, look at the dancers and finally spot father and Cornelia. Babs looks up at Jim and says, "Aren't you happy?" Jim shakes his head and smiles and sighs again. They then go out toward the palm room.

95. PALM ROOM. Dorcas and Thompson are seated in a secluded nook. Thompson has his arm about Dorcas. Jim and Babs enter and are starting through the palm room when Babs sees Thompson and Dorcas and stops him. They stand and watch them, Thompson and Dorcas not seeing them, and Thompson leans over and kisses Dorcas. Babs takes Jim by the hand and leads him quickly away. (Fade out.)

96. EXTERIOR, HOTEL—SOME PRETTY SPOT. (Fade in.) Babs and Jim enter, both very thoughtful. Babs looks up at Jim, bats her eyes right at him and says:

SP: "ISN'T IT WONDERFUL WHAT LOVE HAS DONE FOR THEM?"

He sighs and says, "Yes, it is wonderful indeed." Babs looks up at him and then looks away and says:

SP: "NOW THAT THEY ARE ALL OFF YOUR HANDS, YOU CAN MARRY, CAN'T YOU?"

She looks back at him for his answer and he slowly shakes his head No. Babs is dumbfounded and wants

to know what he means. She is quite worried. He takes a ring from his vest pocket, looks at it and says:

SP: "EMILY SENT BACK MY RING A WEEK AGO."

Babs heaves a sigh of great relief, as if to say, "Oh, that's the reason you can't marry." She looks at the ring, then up at Jim and asks if he cares. He shakes his head and says:

SP: "I'M AFRAID I NEVER LOVED EMILY."

Babs thinks a moment, then says to him:

SP: "WHAT'S TO PREVENT YOU FROM MARRYING SOME ONE ELSE?"

Jim shakes his head, says "No;" he then says:

SP: "THERE IS ONLY ONE WOMAN I COULD CARE FOR IN ALL THE WORLD."

Babs looks up at him greedily, hoping that he will say she is the one. He looks down at her, smiles indulgently and says:

SP: "I'M ONLY A POOR, HARD-WORKING BUSINESS MAN WHAT HAVE I TO OFFER HER?"

Babs says, "But if you have love to offer her, what else could she want?" He shakes his head as if to indicate that isn't enough and says:

SP: "I'VE BEEN A FOOL EVEN TO THINK OF HER IN THAT WAY."

Babs is beginning to be a little bit worried and doubtful as to whether it is she or not. She finally brings herself to the point of asking, and looking right up in his face, says:

SP: "IS IT I THAT YOU LOVE?"

Jim looks at her, steels himself, turns away and squares his shoulders as though to fight the thing through at whatever cost and says:

SP: "NO."

Babs turns away to leave him, finally thinks of a scheme, and, turning to him, says:

SP: "IF YOU CAN HOLD MY HAND AND SAY IT IS NOT I, I WILL BELIEVE YOU."

Jim steels himself, and puts out his hand. She comes, takes it in hers, holds it to her chest and looks at him:

CLOSE UP—JIM'S CHEST HEAVING UP AND DOWN AND THE COLOR COMING INTO HIS FACE.

Babs, absolutely triumphant, looks up at him and says:

SP: "NOW, TELL ME THAT YOU DON'T LOVE ME."

Jim makes a brave start and says, "I—I—I—" and fails completely—grabs her in his arms and gives her a good smack. (Fade out.)